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Here's an idea which is being used in a million homes, we think.

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And 250,000,000 dishes last year were consumed by the people who love them.

**Tell your grocer to send a package of each.
Then try out these ways of serving.**

The Quaker Oats Company

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(384)

OLD-TIME COOKIES

By CONSTANCE BAILEY

WAS there ever a person who didn't recall with joy the cooky jar of his childhood? My nostrils quiver now at thought of the subtle aromas that would emanate from it, and, permeating the cupboard door, would lure me in from play. All kinds of cookies took their turn in that earthenware crock, for my grandmother was proud of her skill in making rich assortments, and would have scorned the tinned varieties that are palmed off on the modern child. Here are receipts like those she used, gathered from near and far, for the originals, alas! were lost years ago.

For the favorite **NUT COOKY**, take one cupful of nuts (any kind), one cupful brown sugar, one tablespoonful flour, one tablespoonful of butter and one egg. Cream the butter and sugar, add the egg, well beaten, then the flour, and last the nuts. Roll out thin, cut into fancy shapes, and bake in a hot oven on a reversed pan.

Of equal popularity are the following, though why so called **HERMITS** is a puzzle, because they are much too good to go a solitary way. To make them, cream one cupful of sugar with half a cupful of lard or butter; add half a cupful of molasses, one egg, one level teaspoonful of soda dissolved in half a cupful of lukewarm water, one cupful raisins, one teaspoonful of cloves, one teaspoonful of cinnamon, three cupfuls of flour. Drop in buttered tins, sprinkle with sugar, and bake in a quick oven.

The very sound of **CHOCOLATE DROP COOKIES** is alluring. Just imagine the results of this concoction: Cream half a cupful of butter with one of sugar, add one egg and one yolk, three-quarters of a cupful of sweet milk, two cupfuls of flour, two level teaspoonfuls baking-powder, one cupful raisins, one cupful chopped walnuts, three squares of unsweetened chocolate, melted in a double boiler, and vanilla. Drop on buttered pans.

SCOTCH OATMEAL COOKIES hie straight from the Highlands. Take three cupfuls of rolled oats, one cupful of flour, one teaspoonful of salt, a quarter of a cupful of soda, two heaping tablespoonfuls of shortening. Mix all dry ingredients, rub in the shortening and add enough cold water to mix like pie-crust. Roll out thin, and bake a light brown.

PEANUT COOKIES are easy to make—and, oh, so good!—if you use the prepared peanut butter instead of the chopped nuts. This is the receipt: Cream together one tablespoonful of shortening, three tablespoonfuls of peanut butter and one and a half cupfuls of sugar. Mix well with two unbeaten eggs and then add three tablespoonfuls of sour milk and one teaspoonful of soda (dissolved). Beat in flour to make the dough just stiff enough to roll. Bake about twenty minutes in a hot oven.

Here is a good receipt for **EMERGENCY COOKIES**, which we use when butter is scarce. Take one pound of sugar, half a cupful of chocolate, four eggs, two ounces cut citron, two tablespoonfuls mace, one teaspoonful baking-powder and flour to make a very soft batter. Bake in pans and cut when nearly cold.

WHAT OUR APRIL NUMBER WILL OFFER YOU

WE HAVE too many good things for April to be able even to mention them all.

But if we could make no other announcement we would still want to print in capital letters that JULIET WILBUR TOMPKINS has written us one of her inimitable stories. *Fig Leaves*, it is called, and perhaps you can guess that it has something to do with clothes, and a woman.

There's a proposal before the story begins, and one after it starts, and one just as it closes; and the whole story has that delightful whimsical "Juliet Wilbur Tompkins flavor" which nobody else can duplicate. Miss Tompkins has the distinction of having produced some of the most widely discussed short stories of the last few years, and she stands in the front rank of present-day writers of fiction.

THEN, to make everybody smile very broadly indeed, we recommend *The Suffragists of Sandy Corners*, by Amblerman Grover, as funny a story of feminine revolt as has ever been printed, in which some country housewives, tired of their lack of participation in the family purse, decide to inaugurate a new régime. Of course, our fascinating serial story, *The Winged Temptation*, continues, and Peter learns, alas! that the Duchess is an antagonist whose steel is more effective than his own, while the Princess Udine's brief flight of freedom comes to a sudden end. Very exciting it all is, and a delightful tale to keep one interested from month to month.

PERHAPS the most unusual feature we have to offer you in April is an article by Mary Randolph on *Color in Dress*. This tells us not only how to select harmonious colors for our gowns, but furnishes tables of color combinations, with their relation to the person and the effect to be secured.



JULIET WILBUR TOMPKINS

HOW much help is your eight-year-old boy? Does he darn his own stockings, make his own bed, help set the table, wash up the dishes and dust the chair-legs? And is he sturdy and robust and joyous, school and work and play being all to him a sort of exciting moving-picture play in which he is taking part? It might do no harm if

you who spend hours darning kneeless stockings, "picking up" in his wake, feeding and bathing and tucking him in, could visit some delightful boys the editor knows, who live at Allendale Farm, on the shores of Cedar Lake, Illinois. Perhaps you're too far away, however, so we mean to bring Allendale Farm and its self-respecting little citizens to you. Reading its delightful story may tempt you to far-reaching and interesting experiments in your own household.

APRIL is, of course, *Our Spring Fashion Number*, for all of us must be ready to blossom out in fine raiment with the opening flowers. It is the month to think of weddings and trousseaus, and so, of course, we give special attention to *The Spring Bride*, and since brides wear the same clothes as the rest of the world, with the

addition of that one important wedding gown, we shall all be interested in the new ideas offered for her benefit—the latest creations in Draped Skirts, Russian Blouses, Blouse-coats, etc., etc., and stunning costumes for home, street and social functions. *How to Make Your Own Spring Hats* will be told in detail by Mrs. Tobey; while Mrs. Whitney gives a Home Dressmaking Lesson on making *A Smart Little Norfolk Middie*.

THERE will be suggestions for *An Easter Luncheon* and ideas for clever favors; some *Unique Easter Gifts* for the woman who entertains—candle-shades, place cards, and bonbon dishes. In Embroidery we shall give you a page of *Special Pillows*, some *Bathroom Necessities*; beautiful *Cut-Work Designs*, including directions for using cut work to embellish one or more of your Spring gowns; while the announced *Filet Lace* article which we had to leave out of March will appear in April.

SAMUEL ARMSTRONG HAMILTON has *A New Idea in Gardens*—one in just two colors, pink and white, yet with blossoms for every month (isn't it a delightful idea?). There will be ideas on *New Wallpapers*, directions for *Caring for Hardwood Floors*, and the very most practical *Home Money-Making Idea* we could give you, which has to do with College and a Vacuum cleaner. Queer combination? Just wait and see! You can fit the idea to any need.



CAPTAIN EDWARD BRADLEY



EDITH STOW

AT THE very time you are reading in the March issue about clever Betty Lyle Wilson, whose cakes sell for as high as eighty dollars, we shall be putting in print for the April number the first of a series of articles by Mrs. Wilson—*How I Make Cake*. Can you think of anything of more practical interest to McCall housewives? Edith Stow, who

was responsible for your introduction to Mrs. Wilson, is spending some weeks for us in Nashville with Mrs. Wilson, where together they are planning out a series of helpful articles on "Wilson Methods" that will run for months to come. April will contain, also, practical suggestions by Agnes Athol on *Sunday Dinners for April*, with menus and receipts: ideas for *Dishes Made from Rice*, and other bits of cooking lore, for special and ordinary occasions.



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"Keep a thing seven years and you will find a use for it."

Doubtless you have in your attic a trunkful of odds and ends such as trimmings and draperies whose places have been usurped by newer things. Yet many of these pieces if restored to their original brightness would *suggest* the use which the proverb promises.

Try Ivory Soap. You will be surprised at the way it brings back the old time charm to laces, silks,

tapestries, velvets, beaded ornaments, etc. And the beauty about it is that it can be used safely on the most delicate and highly prized articles which ordinarily you never would think of washing with soap and water.

Just remember that you can use Ivory Soap on anything that water itself will not harm and you will find the attic trunk a veritable treasure chest.

IVORY SOAP 99⁴⁴/₁₀₀% PURE

JUST BETWEEN OURSELVES

by the
EDITOR

HAVE you ever discovered how interesting you are? People spend thousands of dollars a year for books because they cannot gratify their interest in your personal experiences in any other way. Doctors and psychologists and eugenists covet your confidences; their progress has been built upon the knowledge they have been able to acquire of what people feel, think, experience, suffer. None of us is commonplace. Each is really an absorbing three-volume novel walking about in human form.

But it's astounding how stingy we are with ourselves! So many of us regard every experience which has come to us almost as a confidence we must not betray. We guard it jealously, and repel the curious invader—who is usually not merely inquisitive, but rather in desperate need of knowledge by which he may shape his own destinies.

A bigger vision, it seems to me, would see experience as a trust—something to be passed on, added to the sum of knowledge on deposit for general use.

Problems are individual, to be sure, and just as in the millions and millions of men and women who people the earth no two combinations of nose, mouth, eyes, brow, contour of jaw, which constitute a face, are exactly alike, so no personal experience, in all its details, is the duplicate of another.

But always there is a point of contact—a little bridge where help may cross over.

The big trouble is that we have not yet learned to separate our experiences from ourselves, and cast them aside. When we do master this secret of growth, we will no longer care who picks them up and profits by them. They will not seem more personal to us than the things we read in books, but will be merely interesting bits of information which we have chanced upon, assimilated and outgrown.

How interesting the world would become if all our locked lips were suddenly unsealed! The more one thinks of it, the more the idea fascinates.



A NUMBER of years ago a clever little story was printed in which a shipwrecked man is cast ashore upon an island inhabited by strange people. They seem to know what he wants before he has put his desire in words, and when he falls to wondering about them, someone gently answers his unspoken questions. In time he finds that their acts have always been so open to each other that at last this has become true of their minds, as well. As a result, a gentle and considerate race has developed; for with complete understanding, harsh judgment, condemnation and self-righteousness have disappeared.

None of us would care to think our uncharitable thoughts in public, and as that was the predicament which faced these islanders, the elimination of the unkindly, evil or selfish was a natural result.

I wonder what would happen if we tried living on an island? Most of us wouldn't want to risk it, I fear.

But surely we can go at least far enough toward a like realization to begin to stand off from ourselves and watch the wheels go round. And when we realize how interesting we are, and get that idea firmly fixed in our heads, we shall be much more willing to let the rest of the world look on, as

well, even if only to a very limited extent. A clever woman confided, not long ago, that when she caught anybody involuntarily listening to a conversation in which she was taking part, on street-car, sidewalk, or in other public place, she always raised her voice a little—it seemed so selfish not to, when she remembered how much she enjoyed the chance bits of conversation which, under like circumstances, fell her way. It would be an excellent idea if, when we caught anybody interestedly or wistfully looking on at life—of which we are part—we would metaphorically raise our voices a little and share with her. And it certainly would give us a bigger self-respect, and, as a result, more power for achievement, if we could recognize the value to the world of even our most trivial personal experiences or our crudest mental processes.



IT IS not only with experiences that we have outlived that we are parsimonious. Society has taught us to lock up our emotions, no matter how generous, where nobody may look in and see. Try, some one day of your life, to live naturally, to express your thoughts just as they come to you, to stop to smile at the child in the street, to pet the stray dog, to laugh with the peanut vendor, to look gratitude to some stranger who has done a kind deed in your sight—and you will find yourself met by an unaccountably difficult task.

Have you ever reasoned out why men and boys lose heads as well as hearts to actresses? Because, across the footlights, they get a glimpse of Woman, tender, adorable, lavish of self-revelation, and they confuse the Portrait with the Individual. They do not realize that the same woman is locked behind Margaret's polite little countenance or Miss Montgomery's brilliant and conventional smile. Why should we be ashamed of self-expression, blush to speak our generous impulses, our warm and friendly thoughts, our compassion, friendship, gratitude? Think about it, and while you are making up your mind to be, perhaps, more generous with the present, try the experiment of sharing the past.

THERE are people who are thirsty for knowledge of You. They could sit for hours while you told them nothing more important than how you feel when the sun rises or sets, or the shadows lie bare on the spring earth; and if, indeed, you would take them really in, and they could learn what you hoped when your child was born, and how death had come to you, and joy in many forms, and what the empty places were for you in life, and why—why, then they would grow rich with listening and learning.

Are there not times when you yourself are conscious of this keen desire for the knowledge which only comes from actual personal experience? I think that is why we are always interested in articles about People, what they have done or are doing, and how they live and what they think. Unconsciously we compare their experiences with ours and apply something of their learning to our own uses.

What useful units of society we might become if we would all hold ourselves ready to make "articles" of ourselves when anybody needed us!



THE FINGER OF DUTY

By ROSA KELLEN HALLETT

FOR the land's sake, Iffie, don't you never have no company?"

Miss Iphigenia Ridgely roused herself with a start, blinked uncertainly, and pulling off her gold-bowed glasses, surveyed the speaker wonderingly from a pair of large, soft, blue eyes.

Supper was over at the Ridgely farm; the dishes had been washed and set up on the closet shelves; the cream-tinted tablecloth, with its Grecian-key border of scarlet, had been taken off and laid away in the carved mahogany secretary, and a bellowed chenille covering spread in its place.

At one end of the table, in a stiff fiddle-backed chair, sat Miss Ridgely, diligently sewing carpet-rags. She was a small, thin woman with narrow sloping shoulders. Her scanty, brown hair, gray at the temples, was brushed well up on the crown of her head into a tight and rather aggressive-looking knob, whose belligerency was, however, belied by the exceedingly mild expression of her countenance.

Opposite the mistress of the farmhouse, swaying to and fro in a cushioned rocker, the only one the living-room afforded, was Mrs. Asenath Polk, Miss Iphigenia's cousin, who had unexpectedly arrived from town that day. She, too, was small, but plump and round and well preserved, and her abundant silvery hair was arranged in a fashionable pompadour.

Mrs. Polk was knitting. The clicking of her steel needles, as they flashed in and out of a wee, pink stocking, had been the only sound to break the stillness for more than half an hour, when, yawning wearily, she had put her impatient question.

MISS RIDGELY extracted her handkerchief from her belt and polished her spectacles nervously before replying, "Dear me, Asenath! You ain't lonesome already, be you? And you only come this morning! Off on the side road as we are, we can't hope to have droppers-in like you town-folks, but I'm sure Deacon Barr was here today."

Mrs. Polk laughed genially. "Well, if you ain't too funny for nothing, Cousin Iffie! Just as if you didn't know as well as me that all in the world Deacon Barr came in here for was to borrow your last copy of 'The Farmer's Guide,' and as soon as he'd captured that he scooted! I was still saying, 'How fare ye, Dan'el?' when he was jumping into his rig and slapping the reins over the horse's back and hollering, 'Giddap! giddap!' and that's all the conversation I had with Deacon Barr!"

"Well," observed Miss Ridgely constrainedly, "he was here, anyway. Howsomever," reflectively, "I guess I could ask the Parish Aid in some time next week and then you could have a real dish of gossip."

"Sho, Iffie!" exclaimed Mrs. Polk. "Don't you bother your noddle about me. I can't stay 'til only Tuesday morning. Susie can't spare me away from the baby any longer'n that." She resumed her knitting upon the little pink stocking. "I wouldn't have spared myself this long if it hadn't been that his mother was coming, and I concluded that two mothers-in-law in one house was altogether



"A BED IN OUR PARLOR? I NEVER HEARD OF SUCH A THING!"

too much of a good thing." Her rosy cheeks creased comfortably.

The door leading into the front hall opened, and Miss Ridgely's orphan niece, Adonella Parker, tripped into the room. She advanced toward the glowing base-burner, chafing her chilled hands and declaring, "My, but it's cold up-chamber! We're certainly going to have a frost before morning."

IT'S lucky you put the newspapers over the plants, Adonel," said her aunt; "'twould have been a pity not to have any flowers left for—"

She checked herself as her niece shot toward her a warning look.

"I never could understand," commented Mrs. Polk, "why some folks made such a fuss about saving flowers a day or two longer. What's the odds whether they last till tomorrow or next week Wednesday?" Miss Ridgely's thread snapped, and Adonella shifted from one foot to the other, but neither spoke. Mrs. Polk proceeded, "Now as to Adonel's room, that's a matter of health. Why, it must be as cold as Greenland's icy mountains! What makes you sleep up-chamber winters anyhow, Adonel? Why don't you, with enthusiasm, 'bring your bed down into the parlor? You'd be as warm as toast there. We'll do it first thing tomorrow morning, won't we, Iffie?'"

Adonella stared blankly at Mrs. Polk. A wave of color

surged up over neck and face and forehead to the very roots of her ruddy, curling hair, and the hot tears sprang to her eyes, eyes big and round and blue as Miss Iphigenia's but with a spark of fire in their depths lacking in those of her aunt. "Well, I guess Aunt Iffie won't! A bed in our parlor! I never heard of such a thing! I'd like to know what you think we are, Cousin Asenath Polk! Where'd I entertain my callers, I'd like to know?" swallowing hard. "Out in the woodshed? Well, I won't!" She tossed her head and with each crisp ringlet vibrating with indignation dashed from the room.

"Mustard and pepper and pickles!" said Mrs. Polk serenely. "As like Adoniram Parker as two peas in a pod. Ain't much of your sainted sister Ellen in her!"

MISS RIDGELY coughed apologetically. "Adonel's a good child in a general way," said she, "but she really couldn't have her bed in the parlor. She's going to build a fire in there now."

"I'm sure I ain't no objection," returned Mrs. Polk, "but neither you nor her told me there was company coming. Who is it?"

"Anthon."

"Who's Anthon?" Mrs. Polk's eyes were alert.

"Why, Anthon Rogers. He lives over to the Peak and comes to see Adonel—been coming for two years or more."

"Adonel's beau?"

"You'd better ask Adonel herself."

"Well off? Able to get married?"

"His grandpa left him a farm," said Miss Ridgely constrainedly, "and he's got a lot of woodland and a horse and a Goddard buggy—he takes Adonel out riding real

often—but," with a tinge of asperity in her usually gentle voice, "able is spelled w-i-l-l-i-n-g most times!"

She rose from her chair and, setting her lips into lines betokening determined amiability, remarked, "I must get at mixing that dough if we're going to have them hot riz biscuit you love so for your breakfast."

MRS. POLK nodded absently. She was digesting the information she had acquired, and knitted on vigorously, communing with herself, "My good gracious! Where'd my Annie, and my Mamie, and my Jennie, and my Susie be if I hadn't taken any more interest in their beaux than that?" She shook her head sadly. "Poor little Adonel! How she does need a mother!"

The door of the parlor was thrown back and Adonella again entered the living-room.

"How old are you, Adonel?" inquired Mrs. Polk abruptly.

"Twenty-two last birthday, Cousin Asenath. 'Most over old maid's stile!" answered Adonella gaily. She had re-

For the ensuing ten minutes the thump, thump, thump of the bread-tray as, under Miss Ridgely's conscientious kneading of the dough, it whirled and bounced on the molding-board, fell monotonously upon the ears of the sole occupant of the living-room. Then the house-mistress emerged from the pantry, rolling down her sleeves and buttoning up the wristbands. She seated herself, her visage bearing an imprint of placid contentment. She had thought of a safe topic for conversation.

"Did you know that the Countess of Aberthock had been visiting Queen Mary?"

"No!" said Mrs. Polk.

There was finality in her manner; she was in no mood to discuss the doings of the great ones of the earth. Her mind was with the two humble American citizens on the other side of the parlor door, whence a murmur of voices sounded indistinctly, Adonella's girlish treble mingling with the rumbling bass of her companion. "Mercy to me!" she was meditating bitterly, "I didn't even get to lay eyes



"THIS ROCK SHALL FLY FROM ITS FIRM BASE AS SOON AS I."

covered her temper, and her dimples played a merry hide-and-seek across her fresh young face.

"Twenty-two!" Mrs. Polk continued her musings. "She's begun to reckon backward instead of saying 'going on.' That's a bad sign. She feels she's getting along. And he's been coming *two years!* Well, it does seem as if the finger of duty as big as Bunker Hill monument pointed straight before me, and I'd better grasp it."

As she gazed benevolently in the direction of the pantry where Adonella had joined her aunt, she caught the words persuasively uttered, "Now, Adonel, *do* do what I want you to," and the reply, "I can't, Aunt Iffie, you know I can't."

The lion's head on the ancient brass knocker clanged imperatively. Adonella recrossed the living-room, disappeared into the hall, and the next instant a man's voice responded to her welcome. A second later and the crackling of the wood fire in the air-tight stove in the parlor was no longer audible to Mrs. Polk. The intervening door had been quietly but decisively closed.

on his coat-tail. Shouldn't know him from King David if I met him in the stage-coach tomorrow!"

Click! click! The baby's stocking was growing apace, while the heap of carpet-rags at Miss Ridgely's elbow diminished with her swift and regular delving among them. At length Mrs. Polk stopped working, and leaned back in her chair.

"AIN'T you going in at all, Iphigenia?" she queried. "Not at all?" desperately.

"Why, no. It's Adonel's company."

"Well, you didn't say it was a beau, and if 'tain't a beau—"

But Miss Ridgely, apparently absorbed in the task of matching colors, made no reply to the suggestion.

Mrs. Polk sighed. The grandfather's clock on the stairs was chiming the half-hour after nine. Time surely was passing. Something must be done! She quickly knit out the last round of the tiny pink stocking, and running the gleaming needle through it, deposited it beside its mate.

Clasping her hands in her lap, she regarded intently the closed door of the front room.

"My stars and garters!" Miss Ridgely muttered under her breath, peering furtively at her from the other end of the table. "If she don't look just like a cat watching a mousehole!" Then hastily, "Did you speak, Asenath?"

Mrs. Polk had not spoken, but the countenance she had turned toward her cousin was so full of a gleeful inspiration that it had the effect of spoken words. "No, I didn't, but I was just going to. Got any apples?"

"Of course!" The assent was cordial. Miss Ridgely stepped toward the closet with alacrity and promptly produced a great bowl of apples. "Here's Duchess of Oldenbergs and Porters and Sheepsnoses. Take your choice or eat them all, if you like," she urged hospitably. "There's plenty more where they come from."



MRS. POLK selected an apple and ate it with relish. "They're splendid, Iffie," she affirmed. "You remember what they used to say about me when I was a girl, that Asenath Ridgely could beat all creation laughing and eating apples, and I ain't never forgotten how to do either," jubilantly.

She chose several of the most perfect apples and polished them rapidly on the table cover. Then, standing up, she seized Miss Ridgely's work-basket, tipped it upside down, and proceeded to pile it high with the shining fruit.

Not without irritation, Miss Ridgely demanded, "What under the sun be you up to now, Asenath?"

"I'm going in to take a peek at Anthon Rogers," was the firm announcement. "I've just located him! He's Celeste Anthon's boy, she that married Tom Rogers. The idea of me slighting Celeste Anthon's boy like that, with him, so to say, within arm's length of me."

"You and Celeste Anthon weren't no such bosom friends as all that," protested Miss Ridgely warmly. "I don't believe you've seen Celeste Anthon since that night forty years ago when Tom Rogers took her home instead of you from old Beverly Watkins's frolic."

"You're right, Iffie," agreed Mrs. Polk sweetly, "but Tom was an awful nice boy, and I want to see if his son is like him or Celeste. Besides, forty years is too long a time to harbor spite," waving her unoccupied hand magnanimously.

She tapped discreetly on the parlor door, lifted the latch and confronted the young people. "Here's some nice apples to treat Anthon with, Adonel," she greeted. Then, archly cocking her head on one side, "I just couldn't resist stepping in to say 'How do?' to Tom Rogers's boy. Your pa'll recollect me; I was Asenath Ridgely, and if he don't," she chuckled, "your ma'll help him."

Anthon, a stalwart youth of twenty-five, limply shook her extended hand with his own brawny one, and mumbled an inarticulate rejoinder.

YOUR figger's like your pa's!" approved Mrs. Polk, as with critical eye she scrutinized the young Hercules, "but black hair, gray eyes, olive-complected, that's your ma!" and the obvious disparagement in her words did not tend to set Anthon Rogers at his ease.

"Won't you sit down, Cousin Asenath?" said Adonella mechanically.

"Thank you, dear," Mrs. Polk graciously accepted, and she sank into the proffered chair, her whole attitude so indicative of

"This rock shall fly
From its firm base as soon as I!"

that, after a few moments of stupefied astonishment, Anthon arose awkwardly with "I guess I'd better be going, Adonel!"

Mrs. Polk helped him into his overcoat, and cautioned him about exposing his throat to the night air. It was even her capable hand that held high the solar lamp which lighted the young man down the flight of irregular steps that led to the path.

"Look out for the two extra steps at the bottom," she admonished. "I s'pose Grandpa Ridgely knew why he put them there, but there ain't never been no one else could ever fathom it." She shut the door and went on, "I've been expecting for forty years to get word that someone had broken his neck over them. Your great-grandpa, John Ridgely, had an awful queer streak in him, Adonel."

But Adonella had fled, and Miss Ridgely, who had rescued her work-basket to restore it to its legitimate use, acceded with unaccustomed vivacity: "He had, indeed, and I seem to have a hazy notion," hesitating as if to give due consideration to the statement, "that there was someone in the family that they nicknamed 'Little John.'"

"Why, Cousin Iffie, that was me!" declared Mrs. Polk. "They'd have christened me that if I'd been a boy, but what put that in your head tonight? I ain't thought of it for a thousand years."

"Ain't you?" said Miss Ridgely dryly, and shoved back the chairs in severe alignment against the wall.

In the seclusion of her bedchamber, combing and braiding her hair for the night, Mrs. Polk soliloquized, "Cousin Iffie seemed real stuffy, but I don't care! I ain't no patience with her. If them that ought by natural rights to provide a husband for Adonel Parker, don't, why, I must, that's all! The poor little innocent creature! She's as transparent as a pane of glass. You can see with half an eye that she sets store by him, and he—well, pshaw! he sets store enough by her, too, but he's one of these long-winded galoots that takes everything for granted and thinks he can court a girl time everlasting, world without end, amen! But I'll teach him a trick worth two of that," confidently. She blew out the cradle and climbed into the huge four-poster. "Men must be managed. You go to sleep, Asenath Polk, and wake up tomorrow morning with your lamps all trimmed and burning, ready for business." She snuggled down under the bedclothes, drowsily vowing, "I will do well by Adonel!"

IN ACCORDANCE with this resolution, therefore, on the succeeding evening when Anthon and Adonella had barely passed beyond the rays of light streaming from the farmhouse windows, they were halted by a panting cry, "Oh, wait for me, wait for me!" and there was Mrs. Polk hurrying after them.

"My! I wouldn't miss my Friday night prayer-meeting for a whole bucketful of Tom Benton's mint-drops! I coaxed at Iffie to go, but she said she was afraid of her rheumatism. Law me, I'm ten years older 'n her, but I don't own to being rheumatically yet! I had some thoughts of punting along and not bothering you two—" Mrs. Polk's conscience pricked sharply, but she quelled its chidings with the stout inward assertion, "Well, I did think of it," concluding, "but I'd clean forgot how dark it was in the country."

Once within the vestry of the church, Mrs. Polk declined to sit with her protectors, slipping into the settee behind, from whence, after the services, she approached the youthful pair, saying cheerily, "So long's you got me here, I guess you'll have to get me home."



IT WAS Saturday night and upon the center table in the parlor reposed in affectionate proximity to each other, both brimming with good cheer, an old-fashioned rotund Toby jug and a tall standard fruit-dish, secretly purloined from the upper recesses of the dresser by Mrs. Polk's venturesome hands. The same sprightly dame, at the clanking of the weight and chain on the front gate that heralded the approach of Anthon, threw wide the door, again to say, "How do!" to Tom Rogers's boy, and it was at least a quarter of an hour before Adonella

appeared, hot and tired, from a prolonged and unsuccessful search for Cousin Asenath's purse, to be told in jaunty accents, "Dear me, child! If it ain't right here in my pocket!"

But when Miss Iphigenia, after much perturbation of spirit, adopted the same tactics, appealing to her cousin to come and assist her in searching for a needle that had, to quote her own phrase, "leaped right out" of her hand, she was daunted by an emphatic negation, "It ain't never worth while to hunt for things by lamplight. Take another one now, and Adonel and me will help you look for it tomorrow." And Mrs. Polk continued the narration of the rollicking story that Miss Ridgely had interrupted.

Undoubtedly Mrs. Polk was good company, and in spite of the fact that Adonella had little to say, and Aunt Iffie sat a grim and silent shadow, beyond the threshold of the living-room, the hours did not drag as heavily for Anthon as might have been prophesied. He munched per-

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FOR THE TWENTIETH
PART OF A SECOND
SHE SEEMED TO HESITATE,
THEN SHE HELD OUT HER HAND.

THE WINGED TEMPTATION

by
MARY IMLAY TAYLOR

Synopsis of Previous Chapters: Peter Gerrish, a young American lawyer and airship enthusiast, coming to Italy to carry out the conditions of a trust by which he is to turn over some valuable securities to the young and charming Princess Udine, granddaughter of a dead client, discovers in the object of his pilgrimage the piquant young woman, so like a frank American girl, whom he had taken for a flight in his airship, incognita. He learns that the flight was merely a pretext for her escape from an undesired marriage with her Italian cousin, and surmises that the marriage had been hastily arranged by her uncle and aunt, the Duke and Duchess de Cagliari, to avoid an accounting of their handling of her fortune. In the meantime, the Princess has disappeared, Peter has had an unsatisfactory interview with her noble relatives, and everybody is in a quandary as to what to do next.

CHAPTER V

PETER saw the Robert Morrisons that evening, for a moment, on their way to the opera, and the ambassador was with them. They were just leaving in their motor, and Mrs. Morrison hailed Peter anxiously.

"Now tell me all about it," she cried, stopping on the marble steps of their palace, an attractive figure in the

long gray mantle that covered her bright evening-gown. Peter laughed. "It was charming, my dear lady, interesting, almost weird. I was shown the grand salon and the garden. I saw figures disappearing in dim aisles of ilexes. I saw the duke and the duchess, and a perfect gem of a confidential servant; in fact, I think he was rather the most interesting part of the exhibition." "He always is, if you mean Pasquale," said Robert Morrison. "He has a medieval glide and sidle that are, in their way, unique. He has often entertained me when the duke was boring me to death."

"But what did they say?" his wife demanded of Peter. "Had they news from the princess?"

"The duchess told me she was 'desolated,'" he replied provokingly, "and the duke—was interested in the late Mr. Bishop's American securities."

"Do you mean to say they told you nothing?" cried Mrs. Morrison. "Why, you might better have stayed in Rome; we have news, haven't we, Ambassador?"

Peter glanced at Shelburne in quick interrogation. "The police have a clew," said the ambassador; "they know that the princess left Rome last night with an elderly lady, probably her old governess, at the very time when the wedding guests were assembling at Calimara."

"Isn't that absolutely sensational?" said Mrs. Morrison. "I wouldn't have believed Victoria would do such a thing!"

"Where did she go?" asked Peter, anxiously.

The ambassador smiled. "That," he said, "the police won't say."

"I've got to know," said Peter.

"I've signified as much to the authorities," replied the ambassador, "but without effect."

"The Roman carabinieri are only interesting in pictures," declared Mrs. Morrison; "they tell you nothing that you want to know."

"Which is the height of astuteness," remarked her husband. "Come, Peter, go with us to the opera."

"My dear Morrison, I'm too busy unearthing," he replied. "Besides, I must go to Paris; you forget the Aviation Prize."

"On the contrary, we're all going on to witness your triumph," retorted the ambassador. "Isn't it a long flight?"



FROM Paris to Dijon, by stages," replied Peter. "I've shipped the airship, and got to go tomorrow," he added, with a sigh.

"Peter," said Mrs. Morrison, gravely, "you're in love."

"Peter," said her husband, "you've achieved success; when Rosa thinks a man's in love, she regards him as a hero."

The ambassador held out his hand. "We'll meet in Paris, Gerrish," he said genially. "Good luck!"

But Peter did not go to Paris in the morning; he was far too busy. It was imperative now to find the princess, to find her, too, before the Cagliaris got any further hold upon her. Yet he fancied that the Italian police were telling the duke more than they were willing to tell him. At a late hour at night, however, a hint from headquarters sent him to the railway station. At midnight he was on his way to Paris, but he had given out that he went to enter his aeroplane in the contest.

He was, in fact, much occupied with it after his arrival there. The sight of it recalled a face that had haunted him with its alluring youth and its poignant charm, and he promptly renamed the aeroplane. It was entered for the race as "The Winged Temptation."

Paris wore its gayest, its most enchanting aspect, but it palled on Peter. He had made inquiries, and he had been disappointed. He had been apparently misled. If the princess had really come to Paris, she had not been recognized. It was vexatious; after all, had the Cagliaris prompted that information as a blind? It looked like it. In this mood, only hunger made Peter turn his steps in the direction of a famous Parisian café. At that hour it was not so crowded as usual, and he had a little table in the garden.

IT IS quite a wonderful garden, this secluded spot, in the heart of Paris. Roses climb its high walls, violets bloom there the year round, and the world of fashion comes and is entertained. There is a gayety about it, a piquancy, a charm wholly French. But when Peter sat there, waiting to be served, there were only a few guests. Three fresh young English girls, in white frocks and straw hats, were drinking tea with an elderly chaperon; two French officers entertained a lively beauty, also French; and beyond were some Americans. But, in the very farthest corner, almost out of Peter's line of vision, was a little table, and it was taken by an old lady and a young girl. The old woman, plainly dressed in black, her white hair curled in little ringlets on each side of her white forehead, sat facing the garden. She might easily have stepped from the frame of some portrait of "a reduced gentlewoman."

Peter watched her for a while before he realized the outlines of the young girl who was her vis-a-vis. A flock of purple martins, darting from the adjacent chimney-pots, swept low over the vine-clad wall, and the girl, gathering up a handful of crumbs, threw them upward. They showered back on the white tablecloth, and the insulted martins dashed away again. Something in the gesture, and the beautiful supple hand, arrested Peter's eye, and he took in the details of the slender figure in its neat gray tailored frock, the straw hat with its one big pink rose nestled under that very diaphanous veil. He could only see the curve of the cheek and one small ear, but he caught glimpses of the bright hair under the hat, and there was an air, an ease, a dignity, that set his heart to racing again.

It was foolish, it was improbable, and yet—

Peter found himself neglecting his own meal. Evidently, he had not been as hungry as he imagined, for he scarcely ate a mouthful, but sat and watched the young girl's back as she ate her lunch and talked to the older woman. He could see that she was very animated. She made her companion laugh more than once, but never once did she turn her profile toward Peter. The musicians in the house began to play, very softly, the air of an old opera. The gay voices in the garden dropped lower, as the few people there paused to listen; and, the sun sinking toward the horizon, the garden itself became softly shaded, keenly fragrant, as roses are more fragrant in the evening. So sheltered was it, so secluded, that it seemed impossible that Paris was beyond those two high walls.

Very softly played the unseen musicians, and again the purple martins swept down over the garden wall. Then the two at the far table rose, the older woman using a little cane, the young girl helping her with a light firm hand under the other's elbow. They had to pass between some gay flower-beds, and Peter saw the French officers turn and stare curiously. Then the young girl came forward, leading the way past Peter's corner. As she came she turned her head unconsciously and met his eyes.

Peter rose, his hand resting on the back of his chair.

SHE stopped involuntarily. For the twentieth part of a second she seemed to hesitate, then she held out her hand.

"I have again to thank you for that wonderful afternoon in the air," she said gracefully. "I want you to know my friend, Madame Moselle, permit me to present Mr. Peter Gerrish, who is going to win the Grand Prix de la Vitesse."

"The princess does me too much honor," said Peter, bowing before the little old lady with the cane.

He was aware that the princess started at the sound of her title, and when he looked up at her she colored gloriously, but she did not smile.

"Mr. Gerrish," she said simply, "I told you to think of me as Miss Wing."

Peter bowed; in fact, he reddened under her calm eyes. "You may command me, Signorina," he said gravely, "in all respects."

She stood a moment looking at him, the little old woman hovering behind her.



MADAME MOSELLE, I trust that you and Miss Wing will both come to see the aeroplane make its start," said Peter, addressing the chaperon, eager for any pretext to detain them.

"That's just as—as mademoiselle desires," stammered the little woman, edging away.

The princess smiled involuntarily; then, meeting Peter's eyes, they both laughed. He plucked up his courage.

"It's necessary for me to speak to you about an important matter," he said; "will you permit me to call upon you and Madame Moselle?"

She colored deeply and hesitated for a moment; then she was very gracious, very much the great lady.

"Please come tomorrow morning. Madame Moselle has an apartment at No. 43 rue de Penthievre, and we will be at home until noon."

Peter was afraid of being too openly delighted. He murmured his acknowledgments, and, escorting them to the street, saw them into their cab. He was absolutely radiant.

The princess leaned forward. "Tomorrow, then, Mr. Gerrish," she said, with dignity.

Peter bowed.

"Remember that you're a besotted idiot!" he said to himself, as the cab departed. "She is none the less a princess, even if she is no longer a great heiress, and you—you're an idiot already!" and he lit a cigarette and walked away.

CHAPTER VI

Promptly at eleven o'clock, the following morning, Peter presented himself at the little apartment on the rue de Penthievre.

It was very simple. An old Turkish rug covered the polished floor; there were tall and slender vases of roses, and a cabinet with a high-backed tortoise-shell comb, a

piece of coral and a few rare old cups and saucers. Distinctly, it was the room of an old woman of some taste and delicacy. The street was very quiet; only a few sounds came from below, and Peter heard the parrot talking in the apartment overhead. Before his mind arose a vision of the terraces with marble balustrades and statuary, of the grove of ilexes and the old sun-dial, and he smiled involuntarily. It was a far cry to this little room in Paris, the frightened old Frenchwoman and the parrot. Decidedly, the Conte di Cagliari must have made himself particularly unpleasant.

Madame Moselle received him, looking even smaller and more gray and frightened in her own apartments than she had in the café garden, and she seemed only too delighted to withdraw in favor of the princess. Peter fancied that the poor little old lady had been very reluctant to take part in the sudden flight.

She shook hands with him and fluttered away at once to call the princess.

There was a moment of silence and waiting; then he heard a light footstep, and Victoria appeared in the doorway. She was gowned again in simple white, and her girlish aspect and her bright hair reminded Peter forcibly of that afternoon in Italy. Indeed, almost her first words, after greeting him, concerned the airship.

"I saw that you had entered your aeroplane in the competition under a new name," she said, coloring a little; "my name for it—'The Winged Temptation.'"

"Could I do less than honor it with its new title?" he asked lightly. "I confess I like it, too."

She seated herself with her back to the window, beside the little table, and now she leaned her elbow on it, resting her chin in the hollow of her hand. Her eyes danced.

"Did—did you go to the wedding?" she asked.

"I did," said

Peter solemnly. "I went in state with the ambassador and the Robert Morrisons. The castle, that alluring castle, with its enfolding poplars and its ilexes, was lit from end to end, from the cellars to the highest pinnacle; the iron gates were gates of roses; the musicians played the wedding march from—"

"From Lohengrin?" said the princess. She shook her head gayly. "Never, sir, without a bride! You draw upon your imagination."

"Well, it may have been a recessional," Peter admitted. "At least the musicians played, and the wedding guests were there, and the wedding feast, and the bridegroom stood 'dangling his bonnet and plume.'"

"And, like young Lochinvar, you had carried off the

bride," she completed. "Tell me—did you know who I was then?"

"I divined it; like greatness, the truth was thrust upon me. Yet I was not certain, not absolutely, until the next day when I went out there to see the duke and duchess."

She gave him a quick glance of surprise. "Did they receive next day?"

"No, but they saw me in the garden, and I saw your portrait first in the salon. After that it was very interesting—even to the duchess."

The princess drew her straight brows together. "I don't understand."

"I'll tell you," Peter explained; "it concerns my errand here. You see, I really came to Italy, not to fly in the Paris races, but to see and talk with the elusive Princess Udine."

She laughed, coloring. "You won't think of me as 'Miss Wing!' You don't know how I wish I could be just 'Miss Wing.'"

"Well, you see you are the princess," he said. "When I reached Rome, Mrs. Morrison told me that the wedding invitations were out. So, instead of venturing, I cabled to the firm. You know Drake and Gerrish were your grandfather's lawyers. I'm the junior of the present firm."

"I hadn't the least idea about it," said the princess mildly.

"We're your grandfather's trustees; we hold in trust certain American securities for you, to be paid to you under the—the conditions of that trust."

She showed her surprise. "I didn't know. Since Cousin Flora Atwood died, I've felt cut off, and—I love America."

"You should; isn't it your mother country?"

"I do love it, its traditions and its freedom. I've felt like a—bird in a cage."

Peter reflected, watching her. He longed to ask questions, but he did not. "You realize that I had to find you," he

colored. "I felt that I was interfering in your retirement; that, perhaps, I transgressed to ask permission to call, but I had to present my case."

"I'm so glad you found me," she said simply. "I think my old governess, Madame Moselle, was more than thankful; she's so frightened. I'm—I'm afraid you thought me horrid to climb into your aeroplane, but—well, you can't half imagine how I felt; you're a mere man! I had run away; I had left those old white walls behind me; I was out in the green Campagna, and I looked up and saw your airship. The thought darted into my mind, 'the way to escape it all!' You see, it was 'the winged temptation,'" she added archly.

(Continued on page 61)



"IF THE NEED COMES, WILL YOU RESCUE ME AGAIN?"

BETTY LYLE WILSON, "THE CAKE LADY"

By EDITH STOW

DOWN in the city of Nashville, Tennessee, lives a Southern gentlewoman, Mrs. Betty Lyle Wilson, who bears a special gift from the gods. Hers is a creative instinct which has sought out a new channel and raised cake-making to a fine art. The delicious pastry drawn from her oven is a foundation for fruits and flowers of icing, made with marvelous truthfulness of form and color.

A high degree of technique and a feeling for poetry go into the making of a Wilson cake. Take, for instance, a white-iced loaf cake upon which lay long-stemmed wild harebells as natural in line and color as though just discovered in some ungardened nook and dropped down from an idle hand. One recently shipped to Lady Aberdeen was a fantasy of buttercups and cupids. For Mrs. Wilson is cake-maker for kings and noblemen, presidents and cabinet ministers. Wilson cakes, decorated in native British flowers, have been served on the royal table of England, while probably one of her most beautiful creations was made for the court of Austria. It was a yard in diameter and decorated with a wreath of grapes and orchids. The passion flower is another of her favorites. For some years back she has had the making of the White House Christmas cake. Last year's Thanksgiving cake bore a circlet of Southern pumpkin vines with little pumpkins, very true to nature. Though she never advertises, and her fame grows only through the enthusiasm of her admirers, Mrs. Wilson is known to the most distant quarters of the globe. She has shipped to the President of Brazil, to Australia, to Cuba and Mexico, to Japan, China, the Philippines and other far corners of the earth.

TO DO this successfully she has made a study of packing. First, a card is cut showing the size of the cake, from which pattern is made a stout white pasteboard box. The cake, wrapped in oiled paper to exclude the air, is placed in the box and securely fastened to its sides with icing. Much crumpled tissue paper is tucked around the cake, filling in every crevice, and the lid is tied down with a stout red cord. When the package is to travel over a thousand miles, for further safety it is soldered into a close-fitting tin box. Then, wrapped in express paper and fastened into a wooden frame with handles, it stands ready for its long trip. When instead of a single loaf there is a set of individual cakes, each beautiful pattie is wrapped in its oiled paper and securely fastened to the bottom of the little white box made to fit it. In the box, beneath each cake, is spread a strip of white linen paper, by whose loose ends it can be lifted without danger of breaking. The entire set is then fitted into a large white box made for the purpose. With but few exceptions the cakes reach their destination in perfect condition. Thus packed, only unnecessarily rough handling or a fall can injure them.

Most of Mrs. Wilson's work is done in her own ample kitchen, a beautifully cool and inviting room in natural wood and apple green. This color she considers not only most restful to the eye, but the best background for the designs upon which she works. Mrs.



PRESIDENT TAFT'S 1912 THANKSGIVING CAKE

Wilson is not only an admirable artist, but a highly successful woman. One basis of her success is a recognition of the importance of details. She makes her own colors as well as her own flavors. When a cake is to be decorated, she places on the table beside her fresh fruits and flowers of the variety to be copied, for she is too exacting to trust to a memory even as well trained as hers. It is needless to say that she works easily; but it is the ease of technique. Her wonders are accomplished by means of paper tubes made of a particular grade of fine, tough linen paper rolled into a cone. The pointed end is clipped into a variety of

apertures. A rose, a violet, a trailing stem, each requires a particular cut to the cone. Deft manipulation, now with the right hand, now with the left—for Mrs. Wilson is ambidextrous—does the rest, achieving at will a passion flower, an orchid, a bunch of grapes. To the uninitiated it looks like a miracle. Many flowers require tubes of several separate colors. In the violet, for instance, are many shades of the same royal hue, besides the little touch of yellow and of white at the heart. Cupped flowers, like morning-glories and foxglove, are molded in the fingers from a special variety of icing, and are then fastened in place with a touch of soft frosting. Mrs. Wilson accepts her fame lightly. She says, "It is this creative part that appeals to me more than all the glory of it."

One of her prettiest cakes will not bear transportation. She calls it "Charlotte Ring." The cake is baked round, and the center is taken out to form a ring. The ring is then iced in a wreath of roses and lilies-of-the-valley. The charlotte is piled in the center, and roses that have been made of icing and dried on linen paper are laid on top. The stems and the leaves are then put on with paper tubes. This is eaten at once, or put in the refrigerator if it is to be kept for several hours.

DETACHED flowers for decoration—as the roses on the charlotte pile in this "Charlotte Ring"—are made on linen paper and dried. These flowers are often shipped long distances, either to be used in carrying out the motif of an accompanying cake or on a separate order for decorating cream or for use as bonbons and mints. She often has flowers, pins and seals sent her to be copied. On such an order from Lady Aberdeen she lately furnished a handsome set of Scotch thistles.

One of her latest novelties for the Easter season are little Easter hats of confection, each in its prettily decorated tiny handbox. The crowns and the rims of the hats are made separately and are then stuck together. These are trimmed with delicately-tinted ribbons, graceful plumes and flowers of frosting.

Occasionally a wealthy society leader from one of the larger cities sends for her to work out a scheme for some social function in which the same decorative motif is to be carried throughout, in the natural flowers, the garnishings, cakes, mints and bonbons. Such work, being too perishable to be shipped, is done on the spot. It is needless to say that to the society woman who gives such an order money must be a



EASTER HATS IN CONFECTION AND FLOWERS OF SUGAR FOR DECORATION

matter of no consideration; for Mrs. Wilson is a true artist whose skill is worth its price. She makes no cake under thirty-five dollars. The ordinary prices are fifty to eighty dollars, and from that up. For an Easter bridal luncheon, planned on one such order, the color scheme was green and white, with just a touch of yellow to add variety to its many artistic appointments. One of the most attractive courses was that of fish nests garnished with smilax and jonquils, and filled with potato. The menu chosen for the luncheon was as follows:

EASTER BRIDAL LUNCHEON

Nests of Smilax with Green Fruit Eggs
 Cream of Potato Soup
 Fish Nests with Potato Eggs
 and Jonquil Decorations
 Cucumber Aspic
 Creamed Chicken with Easter Lily garnish
 Egg Vermicelli with Egg Flowers
 Asparagus with Drawn Butter
 Croquettes of Sweetbreads and Almonds
 Salad of White Pears, Neufchatel Flowers
 Wreath of Easter Lilies filled with
 Angel Parfait
 Cakes in Bridal Shower Bouquets
 Ice Cream
 Sandwiches with Fresh Strawberries
 Coffee with Cheese Love Knots
 Bonbons decorated with Pliny's Doves,
 and Bridal Slippers

But it must not be supposed that Mrs. Wilson's ability lies solely in her decorations. If that were true, her appeal would be largely to the feminine world. In reality her staunchest admirers are men. Her cakes, especially, have a particular tooth-someness that offers a substantial appeal to the masculine appetite. While the first White House cake was ordered by Mrs. McKinley, it was really Secretary Loeb who spread the news through official circles. There is a saying in Washington that a piece of Wilson cake makes a man over again into a boy. Loeb, after experiencing once more the first keen relish of youth, told President Roosevelt of his find. The President ordered a cake and is said to have eaten it with the enthusiasm of a schoolboy. That Christmas the President and his entire Cabinet feasted on Wilson cakes. No fewer than eleven were sent to the capital city, iced in holly full of berries or wreathed with mistletoe. It was at this time that Taft, then Secretary of War, got the habit of the Wilson "Devil's Fruit Cake," a wonderful pastry made with crystallized cherries, pineapple, citron, nuts, spices, jelly and cordial. This receipt has since been known by his name. Wilson cakes are now a feature of official life in Washington; and American ambassadors who have "gotten the habit" have ordered them for state functions in their distant legations, just as American princesses, duchesses and countesses have introduced them to royalty.

Miss Betty Lyle was born in Sumner County, in what is known as the Middle Basin of Tennessee. The life of the Southern estate on which her girlhood was passed supplied exactly the surroundings needed to develop her peculiar talent. According to the fine custom of gentlefolk, she was taught the art of old-time Southern cooking.

Aside from this, she turned the fresh, direct enthusiasm characteristic of her to the study of music and the supervision of the flower gardens surrounding the homestead. But here Miss Betty's taste differed from that of the ordinary lover of flowers. She tended her beds not for the sake of the full-blown blossom, but for the pleasure she found in watching the development of each little petal and following its changes in coloring and shape. The uninterrupted leisure of sunny afternoons on the old Southern estate gave opportunity for a close observation which later became one basis of her success, in a field all her own.

FOR the first year of her married life Mrs. Wilson was an invalid. Convalescing is at best a wearisome thing; it is apt to degenerate into pitying self-absorption. But with the decision and directness characteristic of the little lady, she determined that even illness should not rob life of its values. It requires pluck for a young life to face in this spirit what at the

time seems utter defeat. But courage, I think, is its own reward. In this case, surely it was; for it brought restored health and a talent which might otherwise have remained latent.

In order to put interest into those invalid days,

she took up the making of the family cakes and bonbons, working over a gas stove. Then she gave little informal luncheons for a few of her friends, for which she always made the desserts. And exceptionally fine desserts they were, for she used only the best of materials, and measured to the last degree of accuracy. At this time she iced only in the ordinary way; but one day, as she watched a slightly undercooked frosting run down from the loaf onto the marble slab, a sudden

inspiration came to her. She gathered the frosting with a spatula into a china dish, dashed in a piece of acid powder that was at hand, and set the whole over a vessel of hot water. Soon she had a bowl of creamy icing which could be molded in any form. Her interest and her enthusiasm grew and deepened constantly as she worked with her newly discovered icing. She felt certain that she had discovered a profession of her own. Reports of the pretty luncheons at Mrs. Wilson's home spread through Nashville,

(Continued on page 96)



CHARLOTTE RUSSE DECORATED WITH CANDY
 FLOWERS CRYSTALLIZED



A WONDERFUL VALENTINE CAKE



CUPS OF TAFFY MOLDED OVER JELLY GLASSES
 PRETTY FOR ICE CREAM

PAINTED WINDOWS

I. I Discover Evil

By ELIA PEATTIE

IT IS extraordinary, when you come to think of it, how very few days, out of all the thousands that have passed, lift their heads from the gray plain of the forgotten-like bowlders in a level stretch of country. It is not alone the unimportant ones that are forgotten; but, according to one's elders, many important ones have left no mark in the memory. It seems to me, as I think it over, that it was the days that affected the emotions that dwell with me, and I suppose all of us must be the same in this respect.

Among those which I am never to forget is the day when Aunt Cordelia came to visit us—my mother's aunt, she was—and when I discovered evil, and tried to understand what the use of it was.

Great-aunt Cordelia was, as I often and often had been told, not only much traveled, rich and handsome, but good also. She was, indeed, an important personage in her own city, and it seemed to be regarded as an evidence of unusual family fealty that she should go about, now and then, briefly visiting all of her kinfolk to see how they fared in the world. I ought to have looked forward to meeting her, but this, for some perverse reason, I did not do. I wished I might run away and hide somewhere till her visit was over. It annoyed me to have to clean up the play-room on her account, and to help polish the silver, and to comb out the fringe of the tea napkins. I liked to help in these tasks ordinarily, but to do it for the purpose of coming up to a visiting—and probably, a condescending—goddess, somehow made me cross.

AMONG other hardships, I had to take care of my little sister Julie all day. I loved Julie. She had soft golden-brown curls fuzzing around on her head, and mischievous brown eyes—warm, extra-human eyes. There was a place in the back of her neck, just below the point of her curls, which it was a privilege to kiss; and though she could not yet talk, she had a throaty, beautiful little exclamation, which cannot be spelled any more than a bird note, with which she greeted all the things she liked—a flower, or a toy, or mother. But loving Julie as she sat in mother's lap, and having to care for her all of a shining Saturday, were two quite different things. As the hours wore along I became bored with looking at the golden curls of my baby sister; I had no inclination to kiss the "honey-spot" in the back of her neck; and when she fretted from heat and teething and my perfunctory care, I grew angry.

I knew mother was busy making custards and cakes for Aunt Cordelia, and I longed to be in watching these pleasing operations. I thought—but what does it matter what I thought? I was bad! I was so bad that I was glad I was bad. Perhaps it was nerves. Maybe I really had taken care of the baby too long. But however that may be, for the first time in my life I enjoyed the consciousness of having a bad disposition—or perhaps I ought to say that I felt a fiendish satisfaction in the discovery that I had one.

Along in the middle of the afternoon three of the girls in the neighborhood came over to play. They had their dolls, and they wanted to "keep house" in the "new part" of our home. We were living in a roomy and comfortable "addition", which had, oddly enough, been built before the building to which it was finally to serve as an annex. That is to say, it had been the addition before there was anything to add it to. By this time, however, the new house was getting a trifle old, as it waited for the completion of its rather disproportionate splendors which represented the ambitions rather than the achievements of the family.

Will you come with me into the Chamber of Memory and lift your eyes to the Painted Windows where the figures and scenes of childhood appear? Perhaps, by looking with kindly eyes at those from out my past, long-wished visions of your own youth will appear to heal the wounds from which you suffer, and to quiet your stormy heart.

It towered, large, square, imposing, with hints of M. Mansard's grandiose architectural ideas in its style, in the very center of a village block of land. From the first, it exercised a sort of "I dreamt I dwelt in marble halls" effect upon me, and in a vague way, at the back of my mind, floated the idea that when we passed from our modest home into this commanding edifice, well-trained servants mysteriously would appear, beautiful gowns would be found awaiting my use in the closets, and father and mother would be able to take their ease, something after the fashion of the "landed gentry" of whom I had read in Scotch and English books. The ceilings of the new house were so

high, the sweep of the stairs so dramatic, the size of the drawing-rooms so copious, that perhaps I hardly was to be blamed for expecting a transformation scene.

BUT until this new life was realized, the clean, bare rooms made the best of all possible play-rooms, and with the light streaming in through the trees, and falling, delicately tinged with green, upon the new floors, and with the scent of the new wood all about, it was a place of indefinable enchantment. I was allowed to play there all I pleased—except when I had Julie. There were unguarded windows and yawning stair-holes, and no steps as yet leading from the ground to the great opening where the carved front door was some time to be. Instead, there were planks, inclined at a steep angle, beneath which lay the stones of which the foundation to the porch were to be made. Jagged pieces of yet unhewn sandstone they were, with cruel edges.

But today when the girls said, "Oh, come!" my newly discovered badness echoed their words. I wanted to go with them. So I went.

Out of the corner of my eye I could see father in the distance, but I wouldn't look at him for fear he would be magnetized into turning my way. The girls had gone up, and I followed, with Julie in my arms. Did I hear father call to me to stop? He always said I did, but I think he was mistaken. Perhaps I merely didn't wish to hear him. Anyway, I went on, balancing myself as best I could. The other girls had reached the top, and turned to look at us, and I knew they were afraid. I think they would have held out their hands to help me, but I had both arms clasped about Julie. So I staggered on, got almost to the top, then seemed submerged beneath a wave of fears—mine and those of the girls—and fell! As I went, I curled like a squirrel around Julie, and when I struck, she was still in my grasp and on top of me. But she rolled out of my relaxing clutch after that, and when father and mother came running, she was lying on the stones. They thought she had fallen that way, and as the breath had been fairly knocked out of her little body, so that she was not crying, they were more frightened than ever, and ran with her to the house, wild with apprehension.

AS FOR me, I got up somehow and followed. I decided no bones were broken, but I was dizzy and faint, and aching from bruises. I saw my little friends running down the plank and making off along the poplar drive, white-faced and panting. I knew they thought Julie was dead and that I'd be hung. I had the same idea.

When we got to the sitting-room I had a strange feeling of never having seen it before. The tall stove, the green and oak ingrain carpet, the green rep chairs, the what-not with its shells, the steel engravings on the walls,



I HAD DISCOVERED A NEW IDEA—THE IDEA OF SIN

seemed absolutely strange. I sat down and counted the diamond-shaped figures on the oilcloth in front of the stove; and after a long time I heard Julie cry, and mother say with immeasurable relief:

"Aside from a shaking up, I don't believe she's a bit the worse."

Then some one brought me a cupful of cold water and asked me if I was hurt. I shook my head and would not speak. I then heard, in simple and emphatic Anglo-Saxon, the opinions of my father and mother about a girl who would put her little sister's life in danger, and would disobey her parents. And after that I was put in my mother's bedroom to pass the rest of the day, and was told I needn't expect to come to the table with the others.

I ACCEPTED my fate stoically, and being permitted to carry my own chair into the room, I put it by the western window, which looked across two miles of meadows, waving in buckwheat, in clover and grass, and sat there in a curious torpor of spirit. I was glad to be alone, for I had discovered a new idea—the idea of sin. I wished to be left to myself till I could think out what it meant. I believed I could do that by night, and, after I had got to the root of the matter, I could cast the whole ugly thing out of my soul and be good all the rest of my life.

There was a large upholstered chair standing in front of me, and I put my head down on the seat of that and thought and thought. My thoughts reached so far that I grew frightened, and I was relieved when I felt the little soft gray veils drawing about me which I knew meant sleep. It seemed to me that I really ought to weep—that the circumstances were such that I should weep. But sleep was sweeter than tears, and not only the pain in my mind but the jar and bruise of my body seemed to demand that oblivion. So I gave way to the impulse, and the gray veils wrapped around and around me as a spider's web enwraps a fly. And for hours I knew nothing.

WHEN I awoke it was the close of day. Long tender shadows lay across the fields, the sky had that wonderful clearness and kindness which is like a human eye, and the soft wind puffing in at the window was sweet with field fragrance. A glass of milk and a plate with two slices of bread lay on the window sill by me, as if someone had placed them there from the outside. I could hear birds settling down for the night, and cheeping drowsily to each other. My cat came on the scene and, seeing me, looked at me with serious, expanding eyes, twitched her whiskers cynically, and passed on. Presently I heard the voices of my family. They were re-entering the sitting-room. Supper was over—supper, with its cold meats and shining jellies, its "floating island" and its fig cake. I could hear a voice that was new to me. It was deeper than my mother's, and its accent was different. It was the sort of a voice that made you feel that its owner had talked with many different kinds of people, and had contrived to hold her own with all of them. I knew it belonged to Aunt Cordelia. And now that I was not to see her, I felt my curiosity arising in me. I wanted to look at her, and still more I wished to ask her about goodness. She was rich and good! Was one the result of the other? And which came first? I dimly perceived that if there had been more money in our house there would have been more help, and I would not have been led into temptation—baby would not have been left too long upon my hands. However, after a few moments of self-pity, I rejected this thought. I knew I was really to blame, and it occurred to me that I would add to my faults if I tried to put the blame on anybody else.

Now that the first shock was over and that my sleep had refreshed me, I began to see what terrible sorrow had been mine if the fall had really injured Julie; and a sudden thought shook me. She might, after all, have been hurt in some way that would show itself later on. I yearned to look upon her, to see if all her sweetness and softness

was intact. It seemed to me that if I could not see her the rising grief in me would break, and I would sob aloud. I didn't want to do that. I had no notion to call any attention to myself whatever, but see the baby I must. So, softly, and like a thief, I opened the door communicating with the little dressing-room in which Julie's cradle stood. The curtain had been drawn and it was almost dark, but I found my way to Julie's bassinet. I could not quite see her, but the delicate odor of her breath came up to me, and I found her little hand and slipped my finger in it. It was gripped in a baby pressure, and I stood there enraptured, feeling as if a flower had caressed me. I was thrilled through and through with happiness, and with love for this little creature, whom my selfishness might have destroyed. There was nothing in what had happened during this moment or two when I stood by her side to assure me that all was well with her; but I did so believe, and I said over and over: "Thank you, God! Thank you, God!"

And now my tears began to flow. They came in a storm—a storm I could not control, and I fled back to mother's room, and stood there before the west window weeping as I never had wept before.

The quiet loveliness of the closing day had passed into the splendor of the afterglow. Mighty wings as of bright angels, pink and shining white, reached up over the sky. The vault was purple above me, and faded to lilac, then to green of unimaginable tenderness. Now I quenched my tears to look, and then I wept again, weeping no more for sorrow and loneliness and shame than for gratitude and delight in beauty. So fair a world! What had sin to do with it? I could not make it out.

THE shining wings grew paler, faded, then darkened; the melancholy sound of cow-bells stole up from the common. The birds were still; a low wind rustled the trees. I sat thinking my young "night thoughts" of how marvelous it was for the sun to set, to rise, to keep its place in heaven—of how wrapped about with mysteries we were. What if the world should start to falling through space? Where would it land? Was there even a bottom to the universe? "World without end" might mean that there was neither an end to space nor yet to time. I shivered at thought of such vastness.

Suddenly light streamed about me, warm arms enfolded me.

"Mother!" I murmured, and slipped from the unknown to the dear familiarity of her shoulder.

It was, I soon perceived, a silk-clad shoulder. Mother had on her best dress; nay, she wore her coral pin and earrings. Her lace collar was scented with Jockey Club, and her neck, into which I was burrowing, had the indescribable something that was not quite odor, not all softness, but was compounded of these and meant *mother*. She said little to me as she drew me away and bathed my face, brushed and plaited my hair, and put on my clean frock. But we felt happy together. I knew she was as glad to forgive me as I was to be forgiven.

In a little while she led me, blinking, into the light. A tall stranger, a lady in prune-colored silk, sat in the high-backed chair.

"This is my eldest girl, Aunt Cordelia," said my mother. I went forward timidly, wondering if I were really going to be greeted by this person who must have heard such terrible reports of me. I found myself caught by the hands and drawn into the embrace of this new, grand acquaintance.

"Well, I've been wanting to see you," said the rich, kind voice. "They say you look as I did at your age. They say you are like me!"

Like her—who was good! But no one referred to this difference or said anything about my sins. When we were sorry, was evil, then, forgotten and sin forgiven? A weight as of iron dropped from my spirit. I sank with a sigh on the hassock at my aunt's feet. I was once more a member of society.



The Friendship Village Improvement Society



A MONTHLY DEPARTMENT DEVOTED TO SOCIAL BETTERMENT

Conducted by ZONA GALE

Editor's Note.—In February, Zona Gale told us how Calliope Marsh had pondered upon Friendship Village, as it was and as it might be, until the vision of a Village which should be a real home for its boys and girls grew so strong within her that she just had to "do something." The calling of a meeting in Post-Office Hall was the result. This month we look on at that meeting and see another small step taken toward "the bigger housekeeping." How

about Your city, town or village? Anything to be done there? Miss Gale will be glad to help you with suggestions and advice, either in the formation of a "neighborhood club," or in any other way which is for the good of your home town, if a stamped addressed envelope accompanies your inquiry. Address The Friendship Village Editor, McCall's Magazine.

TWENTY was to the meeting that we called in Post-Office Hall, and them that we had asked to speak—just kind of called together to talk about the first things we could lay hands on—was these:

"The school principal, to say something about playgrounds. We didn't know what it was we wanted he should say, but us ladies had heard of 'em.

"The health officer, to talk some about garbage in everybody's alley and emptied into dug-up holes that was left open for a week or two before a new one was dug.

"The new teacher, to talk manual training—not that us ladies cared whether she talked it or not, for we didn't know anything whatever about it. But she heard about the meeting, and asked us to let her, and we did, being she would make one more present.

"The new minister's wife, to tell about what she called 'penny seed packages and children's home gardens.' ('My land, where would you have your garden unless you had it to your home? And children'll stomp any garden down if you let 'em tend it. And I bet no penny seeds won't grow,' says Mis' Holcomb—that-was-Mame-Bliss, skeptical.)

"Mis' Toplady said she'd talk about cleaning up the streets and alleys, because she was mad about their street that had been let go. And I said I'd talk on using the public schools for folks to go to evenings instead of being drove off from for hanging around after dark. And altogether we thought we had quite a nice program, us ladies realizing that there's all kinds to please, and that them that's crazy about one reform will look cold on another, and you have to mix your reforms to taste.

ILL never forget that meeting. It was in the evening, and it had been give out that men and women both was to come, but, of course, it was mostly women that did come, 'count of habit. A few of us ladies got there early, and it happened we'd been busy most of the afternoon on some committee work for Sodality: A head-stone to see to for a man that his widow only had part enough to pay for one; and seeing to the monument of a prominent citizen that had begun to chip off and that his relatives was all dead and couldn't tend to it; and deciding how to spend the rest of the interest old Mrs. Cartwright left to keep up her grave that we have money left from each year, and some is bound to spend for Sodality's running expenses which don't seem to me legal to the dead. It all made a real good background for what I was thinking about, and while us ladies was talking, informal, before we called to order, I said it, abundant.

"I ain't willing to work for the dead alone, not even to show my patriotism," I says, 'nor I ain't even willing to work just for the living, either. I want we should work for us that's alive and for them that's going to be alive, too.'

"'Goodness!' says Mis' Sykes, 'what's the good o' worryin' about the world when we shan't be in it any more?'

"Mis' Toplady looked over to her real pitiful.

"'What's the good o' worryin' about your son when you won't be here no more?' she asked, dry.

"'It ain't the same thing,' Mis' Sykes snaps; 'it's very, very different.'

"'It's identically the same thing, as I see it,' says Mis' Toplady; 'it's "Feed my lambs," ain't it? not "Feed your own lambs."'

"'And most of us,' says I fervent, 'ain't even got the pot on boiling for anybody but our own flock, and we know it.'

"Mis' Holcomb—that-was-Mame-Bliss, she looked over to Mis' Toplady and me like she see a thing, same as she did.

MY LAND! she says, kind of reverent, 'I s'pose that does mean just what it says, don't it? Only we kind of slip along over the sense.

"'Oh, you mean feeding poor folks,' says Mis' Sykes, real relieved.

"'Feeding folks,' says Mis' Toplady, 'that's what I mean. And I don't mean feeding 'em food. Most of them that needs to be fed has more food now than is good for 'em. When Calliope says "pot on boiling," she means starting things—things—oh, things that's going to mean life to 'em in more ways than one. Life! Don't you sense how I mean that? Life!'

"'Life,' says I, all over me, 'Life!' And I went up and called the meeting to order, me being the one to do that, because they could get me to do it.

"Well, the school principal, he talked about playgrounds.

A playground was something I'd always thought of as a vacant lot, where boys come to run and yell, and that you always drove them off of onto some other vacant lot in another part of town. I'd never thought of it as anything but a nuisance, keeping boys from the chores they'd ought to be doing and the lessons they'd ought to be getting. But the school principal, he put it different. He says play, done right, is just as important as work, done right. He says they's things to be learnt in play that can't be learnt in work. He says a playground is as necessary to a town as a market square. It was hard to take in. I know when he set down, us ladies all looked at one another, questionin'. But when I don't understand a thing, I most always believe it, because I know, ten to one, I'll see it's true some time, and I might as well get started.

"When the health officer begun to talk garbage, there was a thing us ladies knew all about already, and we listened with one mind.

(Continued on page 89)

The Correct Serving

Fig. 1



A LIGHT wash dress, white collar and cuffs, and plain, full-skirted, shoulder-strap apron is the correct morning costume for a maid, to be worn until just before luncheon. (Fig. 1).



Fig. 2

SERVING soup. Waitress enters with plate of soup in each hand; places one temporarily on serving-table and serves other to guest at right of host or hostess, placing it upon serving plate (Fig. 3). Individual portions of food are set down from the right of each person served. When the course is over, maid removes soup-plates to pantry, one at a time, from the right (Fig. 4).

In the simplest form of serving, meats are carved on table, vegetables passed. Maid places roast on table, then takes two warm plates from serving table, one in each hand, and returns to left of server, setting one plate down before him. When it has been filled, she simultaneously removes it with right hand while substituting with left hand the empty plate she has been holding (Fig. 6).

Fig. 6



Fig. 3



Fig. 4



In placing the filled dinner plate before guest with her right hand, she removes service plate with left, placing same on serving table and returning to her place beside server holding another warmed plate, which she substitutes for a filled one. The first guest served should be the one, at left or right of hostess, who was first served to soup. Serve all upon one side of table, then those upon other side.

THE place laid for each person at a meal is called "the cover." The space allowed for each "cover" should be 25 to 30 inches in length, 15 to 16 inches in depth; that is, each individual service of napkin, plate, silver, glasses, should be laid inside a space bounded by these imaginary lines (Fig. 2). A service plate, whose use is to mark the "cover," and on which the soup plate will later be placed, occupies center of cover. Place knives at right, half an inch from edge of table, with blades turned toward the plate, the first to be used farthest from the plate; then spoons with bowls up; forks at left, with tines up—same rule as to order of use; napkin at left of forks; glass of water near point of knife; individual salt and pepper dishes with salt spoon, opposite center of plate, or one set for each two people, between the two covers. At a formal dinner butter is not used; for a home dinner the proper place for individual butter is at point of dinner fork.

Fig. 5



A LIGHT-WEIGHT, plain, black wool dress, dressy white apron with shoulder straps, fancy cap with black bow, waitresses' shoes or slippers with noiseless soles and heelless, or with very low heels, should be donned by maid before serving luncheon and should be worn the rest of the day (Fig. 5).

of a Home Dinner

By HARRIET M. BLAMER.

Fig. 7



Fig. 8



Fig. 9



Fig. 10



VEGETABLES may be served by maid, who places a "helping" on each plate, from the right, beginning with the first person served to the roast (Fig. 7). Dish should be held on open palm of left hand, with folded napkin beneath. Or, the vegetables may be passed to the left of each guest, who helps himself. Spoon should be so placed on dish that handle is convenient for guest, and the dish held low enough to be easily reached. This applies, also, to the passing of jelly, relishes, etc., on tray. (Fig. 11).

In clearing table after meat course, carving-knife, fork, and gravy-spoon should first be removed from the right, placed on a tray, each lying separately, and carried from the room (Fig. 8). All food should next be removed, then small china, glass and silver. Remove always from the right. Maid may remove dinner plates, two at a time, one in each hand. Tray may be used for silver or small dishes. No dish must be placed on top of another.

Salad course follows meat, in informal dinners. Crumbs should first be removed, if necessary, although usually not done until after the salad course, when silver crumb-scraper and tray are used for removing crumbs from table covered with cloth (Fig. 9), a folded napkin and plate for a polished table.

After salad has been served, everything should be removed from table but decorations; and silver be placed for dessert. If no nuts or bonbons

Fig. 11



are to be served later, the finger-bowls, on fancy plates with doilies below, are then brought on, one in each hand. Set down from right, when guest removes finger-bowl with doily beneath to left of plate. Individual servings of dessert are then placed from right, as other courses. Cake or any other dish to be passed is offered from the left (Fig. 10).

Coffee may be served during dessert in small after-dinner coffee cups, when crackers and cheese, or nuts or bonbons are not to follow. When they are, finger-bowls are not brought in until dessert plates are removed one at a time, and clean plates bearing finger-bowls substituted simultaneously. Filled coffee cups should be brought in, two at a time, on a tray (Fig. 12). Place from the right of each guest. A tray bearing sugar, cream and slices of lemon should then be passed to the left of each guest.

Fig. 12





THE LONESOME GIRL

by
BEULAH RECTOR

THE Horseback Lovers started it. Before they came she really hadn't been very lonesome: there were so many new things to do. At the foot of the hill was the tinkliest little brook, where you just had to go every morning to bathe your face and hands. And at the back of Mrs. Plum's house was the snuggest little porch, where you could lie and look away at the mountains, already beginning to flame in yellows and reds. And for each day in the week there was a brand-new road to explore. And then there was her baby nephew to take care of. Little Honey hadn't any mother. (It was because she had died that he and Tante had been sent up to Mrs. Plum's.)

Oh, if it hadn't been for those Horseback Folks!

But, now, just suppose that every crisp, shining September morning you had seen a boy and girl go galloping away on horseback, and every cool, late afternoon you had watched them lope contentedly home again up the balsam-scented Row, and every little while you were hearing of their perfectly larksome adventures—wouldn't it almost make you wish you had some one to play with?

There were other people about.

There was a painter who worked in a bark studio in the deep woods. But he was such a Genius!

AND there were two little girls who had come to board with Mrs. Plum for a while. But they were both Engaged. They spent all their mornings embroidering monograms on guest towels, and all their afternoons button-holing luncheon sets, and all day talking about their fiancés. At bedtime Tante had occasionally caught glimpses of them brushing out their thick, soft hair in front of the mirror of an old-fashioned bureau, upon which two candles burned devotedly before two pictures in two gold frames.

One night, after they had blown out their lights, Tante jumped right out of her white cot bed, and in the moonlight—a bit spitefully, perhaps; a bit chokingly, I'm sure—rummaged through her dresser drawers until she found a picture, which she boldly substituted for the snap-spot in the silver frame on the table.

Coming in somewhat later to say good-night, Mrs. Plum had discovered her sitting by the open window with the picture in her hands. "Drew," she heard her whisper—"Drew, you've always been such a Big Brother to me—You've always been so patient—and kind— Oh—I—miss—you—Drew!"

The doctor at home had told Mrs. Plum something of Andrew Bayne, and, by-and-by, returning to her room, the good woman had written a little note to the young man.

On the shady lawn, where the Engaged Girls were accustomed to do their fancy work, Tante overheard them

one afternoon making plans for a joyous all-day picnic for the following Saturday, when Ralph and Harold would be there. "And we might ask Tante to come," suggested the Dark-Haired Girl. "She seems so sort of lonesome lately." "But she'd be a—gooseberry," the Light-Haired Girl objected. "Yes, I forgot." "Unless she could get somebody." Tante's lonesome little heart cried defiantly: "I guess I could get somebody—if—if—"

Then, aloud, "Come, Honey, let's go ridey." "Ridey, a-ridey," the baby bubbled, and went patterning off toward his express wagon, holding tight to Tante's finger.

"Will you love me just once before we start?" The baby put up his arms, and The Girl felt his tiny hands on her shoulders and the light touch of his lips—light as a butterfly's kiss. "Oh, my little Honey, what shall I do when I don't have even you?"

THEY hurried off down the road, turning in after a while at a path that led rather breathlessly up a wooded slope and then dropped easily down on the other side with a soft carpeting of pine needles underfoot. Through the trees showed the blue of a quiet pool, below the pool a narrow foot-bridge and a sluice-gate appeared, and below the gate a noisy stream foamed and churned through its twisting channel.

On the bridge, supporting a stiff canvas with one hand, and plying a ticklish brush with the other, sat a black-haired man.

"Oh, excuse me!" gasped Tante, who had walked right into the painter's landscape.

"How's that?" said the painter, sending an annoyed glance over his glasses. He was trying to catch the reflection of puffy clouds in the blue pool. He was an earnest artist.

"They look a thousand miles deep," ventured The Girl, bending over the edge of a rock to peer into the water.

"Mr. Painter," she hazarded, after a really distressing silence, "should you like to go on a picnic?"

"How, when and where?" he inquired laconically, making a dab on his canvas that was much too green.

"In a buckboard, Saturday, to Loon Lake."

The artist readjusted his glasses and thoughtfully considered his picture. "Now tomorrow I have to tint Miss Velesca's dancing costume for the Festival, and the next day I talk methods with—Loon Lake, you say?" surveying Tante and the fascinated baby—"well, yes, I guess so. There are some water-lilies up there I'd rather like to paint."

But evidently the ultimate decision of the Embroidery Girls regarding the picnic was to confine it to the original quartette, for Saturday morning in Mrs. Plum's kitchen

they made sandwiches and stuffed eggs—for just four people."

At half-past two, the baby, with cheeks still flushed from his afternoon nap, had his hair brushed, and his shade hat fastened under his chin, and his arms thrust into a clean white dress, and himself lifted into a cart from which Tante didn't even dare stop to clear some scratchy graham-cracker crumbs.

"I'M GOING down to the Tenneys'," she told Mrs. Plum, "and—and if that black-haired painter man comes up here, will you please say there isn't going to be any picnic? All he wanted to go for was to paint water-lilies," she added to herself, "and he'll be just as well off on Mrs. Plum's lawn doing the bungalow. In ten minutes he'll forget he's been skipped."

At one side of the Tenneys' poultry yard Tante drew up the baby's wagon and dropped on the grass. A line of Pekin ducks waddled at one end of the enclosure, their white feathers sagging close to the ground. A big, strong, Toulouse goose stretched his gray-and-white wings and opened wide his orange bill. A pair of Canada Wilds, wooden-looking birds, much too short-waisted, stood off by themselves under the shade of an apple tree, while the turkey gobbler, realizing that he might now have an audience, bustled over near The Girl and the baby and started his parade.

Honey leaned forward and pointed a short finger at him.

"You proud, old thing!" sniffed Tante, "you look as though you'd been up in your grandmother's attic and dressed yourself up in all the old duds you could find."

WITH puffed-out chest and fleshy, scarf-like head drapery that changed from red to white, and from white to purple, the Gobbler strutted back and forth, his side feathers rattling crisply on the ground after the fashion of a lady's stiff taffeta skirts.

"Pretty soon," Tante looked up at the baby, "you'll have to go back home to your father, did you know it? And pretty soon I'll have to go back to the cramped, conventional, old city to teach

fractions and boundary lines to a spoiled little girl, and wait on a woman who has ragged nerves and hundred-dollar dresses, and who cares for nothing on earth but keeping ahead of other folks' dresses and other folks' dinners and other folks' diamonds. I don't really belong to anybody. When you're gone I won't have anybody that's dear to me—the Dark-Haired Girl will have Ralph, and the Light-Haired Girl will have Harold, and the Horseback Girl will have the Horseback Boy—but where shall I be? . . . I haven't in all the world one least little bit of a corner that I can call home!"

SHE buried her face in the baby's Teddy Bear blanket, and as though to comfort her Honey placed his dainty, dimpled hands on her brown hair. But tears slid from her eyes and rolled down to the corners of her quivering lips. "I'm a very great silly!" she apologized. "I feel just like a pie soaking through its crust, and—I haven't any handkerchief."

Because she bent her head to smother her wet cheeks in the sweet-smelling carriage robe, she did not notice the person who had turned in the Tenneys' driveway.

"Honey—I—want—a—"

Suddenly the baby commenced to crow.

With a guilty start she looked up. Honey was waving his arms and calling "Dad-da, dad-da, dad-da!" to a clear, gray-eyed man, who came toward them with a frank smile. But it wasn't Honey's father.

"Why, Drew!" cried The Girl—"why, Drew, I thought you were home studying musty law books—"

"What did you say you wanted?" he demanded.

"Oh—oh—nothing but a—handkerchief." She caught her breath.

"Is that all?" He gave a short little laugh and made a wry grimace. "I've come ninety hot, scorching miles to ask you what you wanted. Here!" He pulled from his pocket a square fold of white linen, shook it out and passed it to her. His mouth looked drawn. There was a tired sadness in his eyes. "So that's all you want—little girl!"

"No, it isn't," Tante exploded fiercely; "it isn't all I want, Andrew Bayne." She held out her arms. "I want you!"



"THE DARK-HAIRED GIRL WILL HAVE RALPH, AND THE LIGHT-HAIRED GIRL WILL HAVE HAROLD, AND THE HORSEBACK GIRL WILL HAVE THE HORSEBACK BOY—BUT WHERE SHALL I BE?"

At first I begged from Love whate'er
He cherished most, and bade him see
How good and sweet and wise I was
To let him give his all to me.

Love's Victory

By
CHARLOTTE
BECKER

But since Love toiled so happily
To fill my heart unto the brim,
I learned wherein lay joy, and now
I beg to give my all to him!

Helps for Amateur Singers

LESSON THREE. By Beulah L. Houston

Teacher of Voice in the Drake School of Music

IN TEACHING singing, each pupil's needs are found to differ from all others, and the teacher must see that the exercises assigned to each are the ones suited to her individual needs and progress. For instance, a person with a fine physical development easily grasps the principles of breath control and bodily elasticity, while a person with a poorly-developed feeble body acquires them with more or less difficulty, and the teacher must judge what exercises will best develop the feeble body without strain. Or another person may be well developed, apparently, yet prove to have some part which has been neglected, and which must be built up.

These exercises which I give are arranged as nearly as possible to suit the needs of an average pupil, and each one of the students of these lessons must use judgment in practising them, for neither with them nor with the voice work is practice to be pushed to the point of fatigue. For that reason I am giving the physical work in sections, at the beginning of each month, instead of all at once.

I trust you have all been faithfully practising the breathing exercise given in our first lesson. This month I wish you to strengthen still further the foundation you are laying for a good voice. I am adding to the work already assigned you two further breathing exercises which, like the first, should be practised about five times each, night and morning, and as many other times during the day as absolutely loose clothing may make possible and convenient.

Breathing Exercise No. 2.—Stand as in the first exercise, with the weight on the balls of the

cises 1 and 2. Inhale quickly through the nostrils, taking in all the breath possible in one inhalation, expanding all around the body as in the other exercises, then hold the muscles expanded as in the first exercise and, while keeping them steadily immovable, exhale slowly through the nostrils, not permitting the sides to collapse until all of the breath possible is expelled.

In first giving the breathing exercises,



Figure 4

the instructions read as though the breathing preceded the expansion and caused it; in other words, as though you were to breathe to expand. This was because there are few men and fewer women who are physically able, at first, to reverse the process. But having been practising the exercise now for two months, you should be able to get at the expansion from a different basis. From now on, in all of these exer-

cises, remember to let the expansion precede the breath by the fraction of a second; *expand to breathe*, and no longer *breathe to expand*.

In considering the matter of bodily elasticity, we have spoken of the general bodily poise, of the face as a whole, of the lips, tongue and throat in particular. We have still to consider the jaw and the larynx. The jaw must be free, so that it is not stiff and rigid while singing, and it must not move with every change of note in singing the exercises. This seems contradictory, but is not. There is a rigidity which holds the jaw so stiff and set that the singer appears to be singing through clenched teeth. This form of rigidity is helped by Voice Exercise No. 4. With every enunciation of the syllable "yah", drop the chin loosely, as low as possible. Do not *shove* it down, but let it drop.

IN THE other form of rigidity the jaw moves up and down with every enunciation of a syllable. This is because the muscles are held so tense that they move in connection with the muscles of the tongue, larynx and lips. To overcome this, devitalize the whole face, externally and internally—tongue, larynx, jaw—then, without moving the jaw or lips (which should be rounded), sing the same notes on "loo," letting all the work be done with the tip of the tongue (Voice Exercise No. 5).

While singing, the larynx (Adam's Apple) should lie quietly in the throat, rather low. The throat is a channel through which you sing, not an instrument which you consciously and muscularly use for the production of tone.

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Figure 2

Figure 3

feet, chest up, shoulders down, abdomen in. Inhale slowly through the nostrils, as before, expanding around body to waistline (Fig. 1); hold the breath for a second, then throw out all of the breath possible in one forcible expulsion by a quick contraction of the muscles of the sides and back.

Breathing Exercise No. 3.—Stand as for exer-



Figure 1

THE LITTLE DUTCH CLOCK

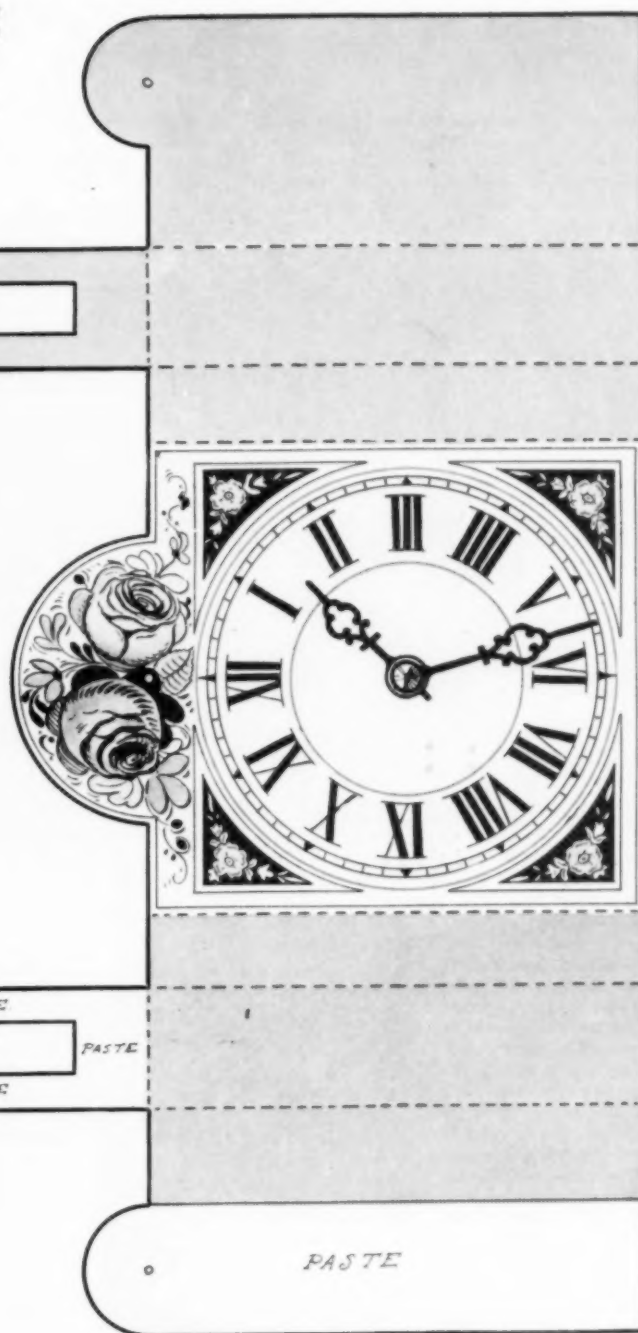
Designed by JEREMIAH CROWLEY

A Bit of Furnishing
for Polly's
Doll-House

PASTE AND
ATTACH TO
CLOCK BE-
HIND FACE



The Completed
Cut-Out



DIRECTIONS.—Carefully cut out each of the three pieces, also the openings marked X; then fold on dotted lines and paste where indicated. Attach the part with the two weights by pasting the square tab directly behind the figure VI on the face. Insert the part of the pendulum with the little triangular marking up through the clock and the opening in its pasted top, behind the rose. Insert a long pin through the little white dot you will see on the black border of the rose directly over the figure XII, then through the triangular marking on top of pendulum, and through the dot you will then see on the back of the clock. Press this pin into the wall wherever you wish the clock to hang. A gentle tap will set the pendulum in motion. The small illustration on this page shows how the finished clock will look.



Raising Canaries for Sale

By MYRA REED



THE raising of canaries for sale is practically an untold field in America, but one which offers alluring possibilities to the woman seeking pin-money and at the same time the opportunity to be home with her own "kiddies." One can start in business with as small a capital as three dollars, which is a consideration not to be despised; the venture requires little more of one's time than an hour a day; and, on a conservative estimate, the profit on one pair of birds in the course of a season is apt to be about twenty dollars. This is certainly as promising a prospect from the pin-money standpoint as one could conceive, while it is not to be forgotten that the second year all four families of the first will be busily occupied in raising children of their own, to the enhancing of one's financial status.

As an actual example of the profit to be made from canaries, one Canadian woman cleared almost forty dollars the first year. Her first bird was a yellow singer costing four dollars. She borrowed a female of a neighbor, and six weeks later there were four little babies in the nest. When they were six weeks old, she sold the three males at two dollars and a half each, keeping the fourth one, a female, herself. She then bought a registered singer costing six dollars, and borrowed another female so that there would be no relationship between the birds. This pair had seven young ones in the course of the season, six of whom were singers, which sold for four dollars apiece. Beginning, as she did, in January, she had raised by fall twenty-one young birds, fourteen singers and seven females, and, although keeping the old birds and four of the young ones, had sold enough to make a profit of thirty-eight dollars and fifty cents, with the expenditure of an occasional twenty-five or fifty cents in advertising them for sale in the home paper. The second year she cleared sixty-five dollars from three pair, and the only actual definite time it took was one hour each morning to clean the cages and feed the birds.

ANOTHER girl earned over \$100 the first year; while a third very tender-hearted amateur, starting with \$1.50 capital invested in a young male, and with a very poor little specimen of a female bird donated to her, raised fifty-three birds in one year. There's a postscript to this last story, however, for she could never bring herself to part with one of the birds she had raised, although repeatedly offered \$1.00 and \$1.50 each for them when one month old! Canary-raising, with a pin-money end in view, is not recommended to any whose hearts are as affectionate and tender as that of this little bird-lover. Neither would any prison-like barred cage satisfy her. In winter she allowed the birds to fly freely about one room of the house, and in summer their cage was a big, old table covered over with mosquito wire, and with boards nailed to the bottom of the table-legs for a floor. This could be set outdoors under the trees, and gave the birds more freedom than any ordinary cage. These are three average experiences which any woman should be able to duplicate without effort.

Of course, canaries are not a goldmine, and there are about as many difficulties to be overcome with them as in any other undertaking, but caring for them is pleasant work, and they can be made to bring in a comfortable amount of pin-money. And anyone who has had to ask

the head of the house for money, even though he be merely oysterish, not empty, realizes the joy of earning it one's self. A dollar that has never known the solid commonplaceness of belonging inexorably to the family income gains a personality all its own.

THE first thing to do, of course, is to provide one's self with a pair of birds. It is usually possible to buy the canaries in the home town; if not from a dealer, from some individual; otherwise, the nearest town of 25,000 inhabitants or over will be sure to have a bird store. A letter addressed to "The Largest Bird Store" in the town selected, if name of dealer is not known, will be sure to reach a satisfactory destination.

In laying in the first canaries, it is, of course, a question which variety to buy. If the community from which one expects to recruit his customers is not an especially wealthy one, it is foolish to breed from very expensive stock. A singer worth two dollars and a hen worth fifty cents or a dollar is sufficient. From this minimum the price varies up to even fifty dollars apiece for the males. Thirty varieties of canaries are distinguished, divided into two classes, the plain and the variegated; the former called Gay Birds or Gay Spangles, and the latter Fancy or Mealy birds. The latter are considered the strongest, and have the boldest song. There is also a variety called the Lizard, with a greenish-bronze plumage throughout, excepting the upper part of the head, which is a clear yellow. The Lizards are supposed to be the nearest living relatives of the original stock. The canaries range through all sizes and all varieties of markings. The English canary is nearly as large as the robin, has a clear, musical song and brilliant yellow-orange plumage. This plumage, however much Mr. English Canary may pride himself on it, is a rouge pure and simple. When he is young he is fed on red pepper, and likewise at every moulting season. The result is a beautifully-glowing hue, but even though Mr. English Canary does not seem to realize the ignominy of it himself, it is nevertheless incontrovertibly a "store product."

Having secured the birds, the next thing to consider is the proper cage, and you should be sure to purchase the type constructed especially for breeding, costing around two dollars apiece. Get as large a cage as possible. It is a crime to coop birds up in the small cages one sometimes sees. No splinters, no narrow corners, no loose threads or hairs, where the bird can catch his foot and break his leg or tear his nails, should be in evidence; nor, if it is a metal cage, should there be any paint that could flake off and prove a fatal dinner for the canary. The cage, and all the equipment needed, can be secured from the dealer from whom the birds themselves were purchased.

The feeding of canaries is a simple matter if the regulation foods only are given. Rape and canary seed in the proportion of one to three, with a few hemp seed, form his bread and butter. In the summer, green food, always fresh, should be given him, particularly lettuce. Apple is good in winter. Sugar at rare intervals is a treat for him, and occasionally a hard-boiled egg mixed with stale bread-crumbs. There should always be a cuttlebone in his cage on which he can sharpen his beak.

There is more to canary breeding than merely feeding the birds, however.



GIVING A BROKEN LEG
TIME TO HEAL

Absolute cleanliness is essential to their health. The cages should be cleaned out every morning, and the perches—round, polished ones—washed, and then thoroughly dried. The bird should be given his bath each morning, and should also have an opportunity of flitting his feathers in the sun, providing it is possible to place his cage where he can be either in the sun or the shade, according to his desire. Nor should a bird ever be put outdoors unless the weather can be absolutely relied upon. Wind or drafts of any kind are apt to inspire him to pneumonia. An even temperature is his best safeguard.

IN MATING birds it is better if both be over a year old. Mr. Bird and Miss Bird should be introduced to each other in the early spring or late summer, although no time of the year is impossible. Miss Bird should be given the freedom of the room, if possible, and Mr. Bird kept in his cage. They should not be put in the same cage until after about a month, and not even then if they still have arguments over which they cannot come to an amicable under-

standing from the parents, putting the males in one cage and the females in another. It is usually wise, also, to take Mrs. Bird away from her husband for a while, in order to give her a rest. Otherwise she will be raising another family immediately. Ordinarily about four nests of birdlings a year test her full capacity, and three is better for her health.

THE hardest thing to combat in raising canaries is the lice with which they often become infested. Sometimes they are on the bird when first purchased, or, if not then, seem to be able later to create themselves out of nothing. They pester the bird as much as the deer-flies do the northern cattle, and unless something is done to relieve him he droops and loses his vivacity, oftentimes dying within a few weeks. It needs patience to get rid of these parasites, but it can be done if the correct treatment is perseveringly used.

The best market for those contemplating the breeding of canaries on a small scale is the one they can create among their neighbors. A single advertisement in the home paper



IMPORTED CANARIES
BEING UNPACKED
AFTER ARRIVAL

standing. A nest tray should be installed and a bundle of nesting suspended in the cage. They much prefer to make their own nests, apparently thinking that humans, with all their high and mighty ways, haven't yet learned how to build real homes.

The first set of eggs may not be fertile—the period of incubation is thirteen days—and in that case the eggs should be destroyed, so that Mrs. Bird will not fatigue herself for nothing. Many times the eggs are addled by a thunder storm or any sharp, sudden noise, as the slamming of a door. When the young birds arrive, sometimes as triplets, more often as quadruplets, or even quintuplets, they are supposed to be fed by their parents; but if the latter haven't a clear sense of duty in this direction, as sometimes happens, this office devolves upon the human godmother. A bit of wheat-bread mixed with rape-seed crushed small, and moistened with yolk of egg and water, should be given to each bird by means of a quill ten or twelve times a day. About four quillfuls is a proper meal. They are not usually able to feed themselves before the thirtieth day. The males can be distinguished from the females by their larger size and their brighter coloring; also within three or four weeks their song becomes more pronounced and connected than that of their sisters. As soon as they can feed themselves, the young birds should be taken away

will ordinarily dispose of all the birds one has on hand; but if a larger number of birds are raised, so that the immediate neighborhood is overpopulated with songsters, arrangements can be made for shipping the surplus to the bird dealer in the nearest town. He, of course, will not pay as good prices, but at certain seasons of the year, particularly around Easter, he will probably be very glad to get them, if they are strong, hardy birds, and have been taught that it is only good manners to be pleasant and vivacious. They receive their first grown-up clothes when they are about six weeks old, putting on a whole new suit of feathers, and can be sold at any time after that for from fifty cents to six dollars, depending upon pedigree of birds and whether male or female. Of course, birds do sell as high as from fifteen to fifty dollars, but this is no criterion for the amateur bird merchant who is just learning the secrets of breeding. Besides breeding the birds there is another side to canary culture, that of doctoring and boarding them, that can be taken up profitably if the experience of Miss Virginia Pope, of New York City, can be taken as evidence. For twenty years birds, especially canaries, have been her biggest interest. She has set more broken legs, regulated more diets, cured more colds, comforted more canary sorrows, than any other woman in the country. She hasn't raised many,

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TAKING MR. CANARY'S TEMPERATURE

ALL-THE-YEAR-ROUND GARDEN

What and When to Plant

By SAMUEL ARMSTRONG HAMILTON

ONE of the reasons there are not more successful gardens is the sporadic blooming in many of them. There is no reason why this should be, as it is possible to have a garden bloom all the season, from the time the snow goes away in the spring until the advent of killing frosts stops all growth for the season. The garden can be so made and planted that there will be a continual succession of arriving blooms all summer, and each month will have its duties to perform, as the work of a good garden, while not heavy, is continuous, and she who would have a fine one must not stop her activities in mid-summer.

By the time that this article gets into print, the last of the snow will be melting away, and the time approaching when the soil will be able to be worked. The first thing to be done, however, is to make up your order for plants and seeds to be used later on. It is always an advantage to get your order in early, as you get the best stock, and many extras, for ordering early. Of hardy plants, shrubs, vines and bushes, it pays to order not less than two-year-old stock. The nurseryman can coddle on "baby" stock better than you can, and it does not pay to plant that which has not matured enough to give a reasonable assurance of doing well. This does not apply to ever-blooming roses, which are ordered in one-year sizes.

AS THE all-the-year-round-garden is intended to be a permanent hardy one, with merely enough annuals to give some variety, it must be well made. The basis of all gardening is good drainage. This is one of the things we preach the loudest and least often find in the average garden, yet its principles are very simple, and easily applied, at little expense. The principle of drainage, as applied to the garden, is that the roots of plants must have air, and they cannot get this when the soil is clogged with water for any length of time. Nature has applied the principle of evaporation and capillary action to the removal of the water from the soil, and in order to give moisture to living plants; but this principle only works when there is drainage to take away the excess water. The porosity of the soil holds just enough water in suspension after each rain, in a good well-drained soil, to start and keep up capillary action; and the plants, at the same time, get all they need, and air as well. If there be low places in the garden, sink porous tiles to a depth of two feet, and sixteen feet apart between the rows, in the places needed, which will insure proper drainage.

The second need in the making of the all-the-year-round-garden is a



SPRING, SUMMER AND FALL

plentiful supply of good soil. This can be had in many cases by taking that in the present garden and using it as a base from which the deep mellow, porous soil we will need can be made. However, the soil of your garden, if it has been a long time in cultivation without lime, may be "sour" or have an "acid reaction" which must be cured by the addition of lime at the proper time. This condition of the soil can be foretold when moss grows along the walks, and when late in the season the garden, where not well weeded, becomes overgrown with sorrel. It can, however, be taken as axiomatic that any garden which has been cropped for more than five years, without lime, needs it.

WITH any good loam as a base, and estimating the number of bushels there may be of it, add to it one-third its bulk of well-rotted manure. To this mixture, if you can get it, add one-half its bulk of leaf-mold from the woods. This can usually be done in the country and small towns. This, also, should be well mixed. If leaf-mold cannot be gotten, use, instead, chopped-up sods from the roadside; or, what is still better, if obtainable, sods from an old clover field. When putting the soil in the beds and borders, dust over enough powdered lime, when roughly leveled, to make the surface white, and the same amount of bone-meal, both of which are worked in with the rake and will gradually be carried all through the soil by the rains. By the time all this is done March will have passed, and we will face the work of

APRIL

There is much work to be done in the garden in the month of April, which is the first real planting month of the year. The plants which you have ordered will commence to come in in bunches, or, perhaps, all at once, in which case all should be "heeled-in" by digging a trench a foot deep with a sloping side, then spread them out along the trench thinly, and cover the roots, pressing down the soil firmly about them. They can be allowed so to remain until they may be needed—even the whole season.

WHEN starting an all-the-year-round garden, you should make a sketch, laying out the beds and borders and dividing them into nine sections each, so that you may note on the sketch or diagram the location of each plant used. This will also enable you to distribute the plants more evenly over the garden, so that there will be something blooming in all the sections, in every month from March to November, which is better than locating each month's blooming

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AT THE PARIS SALON

By ANNE OVERTON

PARIS, France.—Don't think that I am sentimental when I say that, with the return of this ever-wonderful season of fresh, bright tints, I feel more keenly the real joy of living. It is evidenced in all Paris by the most marvelous color combinations in dress, vivid hues, sharp contrasts, flower effects, together with many soft, neutral shades. And I tell you the witchery of woman was never more manifest than as she appears in some exquisite creation of filmy crêpe, soft, clinging silk, shimmering satin, or one of the stunning cloth costumes seen on the boulevards.

VISITING the salon, I was actually so charmed by the brilliant array of fashionable women who stood admiringly before those recent best achievements in painting and sculpture, that, womanlike, my center of interest was at once transferred, and I began making notes on the margin of my catalogue, such as: "Striking Russian blouse of white broadcloth, with collar, cuffs, girdle and buttons of black satin; worn with draped black satin skirt." Again, "Cutaway coat suit of brown velour de laine, with vest, collar and cuffs of embroidered Japanese cloth in brown, lemon, blue and black."

A little later, talking with one of the exhibitors whom I had frequently met in Mme. Dunin's drawing-room, he inquired if I had seen his picture. I had to confess I had missed it. Opposite the title he must have read at a glance

on the page of my catalogue those dress comments! Lack of art appreciation in the feminine mind? Not at all. Were not those beautifully gowned women exhibiting art in line, form and color? Yes, Paul Poiret is an artist, and that Russian blouse, which I sketch, is one of his latest models.

DO NOT fail to note that the girdle is around the hips instead of the waist, a pronounced departure from any former development in a Russian blouse. With this striking costume a smart black-and-white hat was worn, the brim of which turned sharply up at the left side-back. The companion sketch gives you an impression of the cut-away suit—*à la mode* in every detail, I assure you.

Madame and mademoiselle both adopt brocades in satin, charmeuse or crêpe this season. And, oh! such French silks. They are indeed *parfait*! There's grace and beauty in every line of the draped skirt made of these filmy fabrics.

I know you have recognized the sketch on the extreme left as a Callot model, for it is distinctive in every feature. But you must know the color combinations to fully appreciate the whole effect. Just listen! The coat is of night-blue satin with white plush collar; the girdle and bows on cuffs are of black velvet; a big red rose is the fastening. The skirt is black brocaded satin. Could it be more Frenchy?

A simple house gown I saw was of lavender brocaded crêpe with white satin collar, black satin buttons and bow. From the sketch, do you not think it *tres charmant*?



5135-5101

5139-5129

5139-5129

SMART MODES FOR PRACTICAL DRESSES

For other views and descriptions see page 38



5149

5141-5131

5136-5151

5141-5131

LATEST MODELS FOR STYLISH COSTUMES

For other views and descriptions see page 38



4741-5127



4741-5127

SMART COSTUMES

NO. 4741, LADIES' WAIST (15 cents).—The woman of fashionable social life requires not only one but many handsome gowns. To appear at smart affairs without variation of gowns would be a breach of dress etiquette. For this season the well-dressed woman requires a dress of each type in her outfit, else she will undergo much discomfort in finding herself lacking the right sort of gown for some social function. One of the most popular fabrics of the season is brocaded crêpe de chine, which swirls about the figure entrancingly, and, because of its dulness of surface, does not add to the size of the figure—today, a matter of importance. The gown pictured was developed in brown crêpe de chine. The upper part of the blouse is of filet lace, the skirt material extends into the bodice and constitutes a unique and complete costume. The cuffs are also of the crêpe. That this is the best season of the year to replenish the wardrobe cannot be gainsaid. Fashions are now established for the winter season and the spring styles are already here. It is thus possible to combine the newest features with the conservative hints of the already accepted. Many of the more favored go South a little later on and wish to know what to provide for the occasion; others, not so fortunate, may be entering on a round of gaiety at home, spring weddings, receptions and matinees; all these demand careful dressing. With many, even during the Lenten season, the social whirl goes on; for these to know that crêpe de chine and drapery go hand in hand as Fashion's favorites is important. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. It requires for size thirty-six two yards of forty-four-inch material; a half-yard for the yoke, and one yard twenty-two inches wide for the applied front.

NO. 5127, LADIES' SKIRT (15 cents).—That American women make one dress answer for church and theater, matinee or reception, has for some time been a subject for much mirth and criticism by our friends on the other side of the water. Nevertheless, the very charming gown illustrated here, formed by the combination of this skirt with waist No. 4741, is sufficiently elaborate and quite appropriate for any afternoon event, matinee, reception, bridge or wedding. The front insert is of filet lace similar to that in which the upper section of the waist was developed. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. It requires for size twenty-six three yards and one-quarter of forty-four-inch material. The skirt is two-piece and measures one and seven-eighths yards at the hem.



5147-5148

FOR AFTERNOON WEAR

No. 5147, LADIES' WAIST (15 cents).—To be smartly gowned is the aim of every woman who has sufficient leisure time to think of dress. To be sure, those on whom the everlasting grind of life falls heavily have no time for thought of dress. But the woman of fashion, the woman of the stage, the woman of the home who has time for social life, and the woman of business are all interested in the eternally feminine question, "What shall we wear?" The question is largely answered by the size of the purse and the social status of the individual. To have sufficient income on which to dress well does not necessarily mean, however, that one is well dressed. The ability to dress well is an art sometimes acquired, sometimes intuitive. If woman would but divide her wardrobe into three parts, and wear each costume according to the hour and occasion, it would cost no more and she would have the pleasure of feeling that she was correctly dressed. The one-piece frock is always a safe and economical choice; it presents a strong contrast to the tailored suit of the morning, and when made with a guimpe serves for the play and for the restaurant. When the guimpe is removed and a bertha of lace added, it is sufficiently smart for an evening function. For the woman with few gowns or the woman with many, the gown of the illustration is alike suitable. It answers all afternoon and evening purposes for her whose wardrobe is limited, while for the more fortunately circumstanced it is an attractive item in the sum total. The waist, of black satin, has a white satin collar, and is worn over a white shadow lace guimpe. Small cuffs of satin finish the long closely-fitted sleeves. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. It requires for size thirty-six one yard and seven-eighths of forty-four-inch material; of allover lace for the guimpe five-eighths of a yard, and of satin for collar and cuffs three-quarters of a yard.

No. 5148, LADIES' SKIRT (15 cents).—Satin in a plain surface has lost none of its popularity. The possibilities of this material are so manifold that it would be difficult to conceive of it ever going quite out. As a material for the foundation, over which is suspended lace or chiffon, and for the fabric of the gown itself, it is very fashionable. The pictured costume was made of black satin; the tab, ornamented with a button, corresponds with the tab of the waist. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. It requires for size twenty-six three yards of forty-four-inch material. The skirt is two-piece, and measures one yard and five-eighths at the hem.



5147-5148

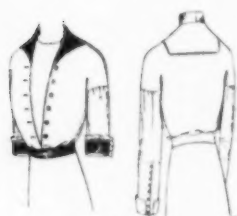


Smart Costumes in the Latest Mode



NO. 5113, LADIES' WAIST (15 cents).—As drapery becomes more pronounced, and we realize that it is a style feature already established and must be accepted graciously, our next concern is the selection of the material in which to develop it. The manufacturer, with trained foresight, has anticipated the needs of the designer and produced the most beautiful materials in figure and floral effects. These materials, whether silk, satin or chiffon, and whether wrought in simple spray or in huge bouquet motifs, have been unparalleled in beauty and richness of texture since the days of the Pompadour herself. The bodice of the illustration was developed in this brocade in a light blue satin. The collar, front insert and girdle are plain blue satin; the revers and cuffs white satin, while for the yoke white shadow lace was chosen. Combined with the skirt pictured, no more effective evening toilette could be desired. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. It requires for size thirty-six, two yards of forty-four-inch material. For collar and cuffs, five-eighths of a yard are necessary, for revers, one-half of a yard, and for the chemisette, seven-eighths of a yard.

No. 5123, LADIES' TUNIC OR SIMULATED TUNIC SKIRT (15 cents).—Charming both in material and design is this skirt of light blue satin, with tunic drapery of satin brocade in large floral figure dropping low over a satin foundation of plain surface. The arrangement of the drapery is an attractive feature, falling, as it does, in cascades over the hips from waist to tunic hem. Another arrangement of the drapery is shown in the small view. The foundation has the fashionable two-pointed train, a departure very popular this season among women of distinction in dress. Other pleasing combinations for the model are crepe in plain and brocaded ground; satin, silk or charmeuse with lace or chiffon tunic. A similar material in two tones also may be used to advantage, as pink marquisette foundation and pale blue over-drop. With the material of the tunic carried into and developing the bodice, the ensemble is both unique and beautiful.



5113



5123

The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. It requires for size twenty-six, four yards and seven-eighths of forty-four-inch material for both foundation and tunic. For foundation alone, three yards and one-eighth of this width are necessary. The skirt measures 2 yards at the hem.

No. 5143, LADIES' COAT (15 cents).

The prevalence of cutaway lines proves a boon to women of the slender type, as well as to those of large dimensions. Jackets of this style are at present invariably voted smart by those familiar with fashion's decrees. By this means the beauty and grace of the slight figure are accentuated, while this fashion has a tendency, as well, to diminish the ungainly proportions of the less sylph-like. The coat illustrated on



5137

the opposite page has the cutaway effect in front, and the new one-piece back. Broadcloth was the material chosen for its development, but velour de laine, ratine and satin are also suitable. The coat has inserted vest of blue Turkish toweling, to which is attached a sailor collar. It may, however, be fashioned without the vest, in which event the collar is made on the coat, as shown in the small view. Combined with Skirt No. 5144 an attractive suit is formed. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. For size thirty-six it requires three yards of forty-four-inch material; the collar and vest require three-quarters of a yard eighteen inches wide.

No. 5144, LADIES' SKIRT (15 cents).—So long have we been accustomed to the slender silhouette of the skirt, it is with difficulty we depart from it. Lines about the knees are gradually broadening, owing to the prevailing mode of drapery, but those at the feet have lost nothing of their narrowness. The skirt, as illustrated with the jacket, was developed in brown broadcloth; the inset section in front is of blue Turkish toweling matching the vest and cuffs of the coat. The center-back has inset pleats at the hem, thus permitting freedom of movement. Agaric, linen and charmeuse are other suitable fabrics for this model. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. For size twenty-six it requires two yards and three-quarters of forty-four-inch material; for inset, a half yard is necessary. The skirt is two-piece, and measures two yards at the lower edge.

No. 5137, LADIES' DRESS (15 cents).—Fabrics of loose weave have promise of much popularity the coming season. Panamas, loosely-woven crepe novelties, voiles and seersuckers are fast winning a place in feminine regard. Many of these materials come in cotton and a mixture of cotton and silk. The material chosen for the gown of the illustration was panama cloth of a tan shade, and pink satin was used for the collar, cuffs and belt. The chemisette is of allover lace. Tan satin motifs form an effective trimming of the lower side closing of the skirt. The drapery



5143



5144



5113-5123

5143-5144

5137

SMART COSTUMES IN THE LATEST MODE

FOR DESCRIPTIONS SEE OPPOSITE PAGE



5133-5115

5111

5109-5107

CHARMING GOWNS IN SILK AND WOOL

FOR DESCRIPTIONS SEE OPPOSITE PAGE



Charming Gowns in Silk and Wool

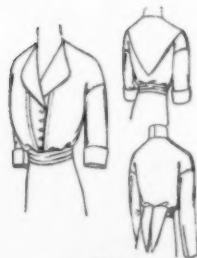


NO. 5133, LADIES' WAIST (15 cents).—Pompadour effects are not confined to the rich satins and heavy silks alone. Following the popular trend, many other fabrics have embraced the possibilities of brocade; among these, the one most in favor for early spring and summer wear is brocaded crêpe. This fabric, soft and lustrous in a plain surface, becomes, when covered with sprays of flowers, blossoms and leaves, a thing of beauty. What other material either of old or recent manufacture would impart the grace to the illustrated gown that is given by this fabric? The crêpe brocade is of gray color, the satin trimming is white and white lace fashions the collar and chemisette. The pointed tabs of the front and back of waist are an attractive touch. Other variations are shown in the small view. Agaric, crêpe novelty, cotton voile, marquisette and foulard all develop well after this model. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. It requires for size thirty-six two yards and five-eighths of thirty-six-inch material. For the chemisette seven-eighths of a yard are necessary, and a like quantity for revers and cuffs.

NO. 5115, LADIES' SKIRT (15 cents).—It is particularly in the drapery that the soft brocaded materials are the most attractive. Although the ample folds and caught-up effects of the Colonial period have not yet reached us, yet the present mode of draping in its suggestion and fuller folds is very pleasing. The skirt was developed in blue crêpe brocade, and forms, with waist No 5133, a charming costume suitable for afternoon tea, reception, bridge or matinee. The drapery extends over the sides to the back panel, falling over the knee in front, thus permitting greater freedom of movement. Charmeuse, brocaded satin or silk, agaric, linen or any of the new cotton weaves might be used to advantage for this design. The pattern comes in five sizes, from twenty-two to thirty inches waist measure. It requires for any size two yards and seven-eighths of forty-four-inch material. The skirt is two-piece, and measures at the lower edge one yard and five-eighths.

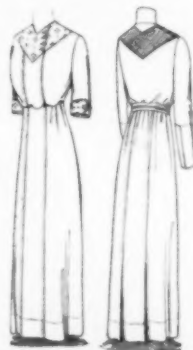


5115



5133

NO. 5111, LADIES' DRESS (15 cents).—Black-and-white material in check or stripe has not lost any of its popularity. For the serviceable frock or suit no combination of tones could be more desirable, being invariably becoming, and, when brightened up by a touch of color at belt or throat, extremely pleasing. The two tones in evening gowns are equally effective. A white satin foundation, with overdress of black chiffon or net, or the reverse of this, makes a very attractive costume. Black-and-white striped cheviot was the material chosen for the dress of the illustration. The front simulated panel is made with the stripe running crosswise, forming a unique

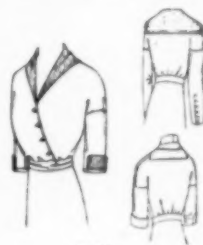


5111

contrast to the rest of the gown. Short sleeve and low neck are shown in the small view. Serge, agaric, satin and bengaline are other suitable materials. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. It requires for size thirty-six four yards and five-eighths of thirty-six-inch material. For front inset section one yard and three-eighths of twenty-seven-inch material are necessary, and for collar and cuffs three-quarters of a yard of this width. The skirt is two-piece, and measures at the hem two yards.

NO. 5109, LADIES' WAIST (15 cents).—The most attractive decoration for the waist can be readily effected this season by the large collar, which may be either square or rounding, dropping low over the shoulders toward the waistline in the back. It may also be short, extending from shoulder to shoulder. The garniture of the front, which is attached to the collar and brought over the bodice on either side the chemisette, is an effective touch. When developed in a contrasting or harmonizing material to that used in the waist it forms sufficient bodice decoration. The waist was developed, with skirt No. 5107, in blue serge. Black satin was the material used for the front waist garniture; the collar was made of Irish crochet and the yoke of shadow lace. The sleeves are long and fitted to the regulation armhole, but short sleeve and dropped-shoulder are also provided, as shown in the small view. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. It requires for size thirty-six two yards and three-quarters of thirty-six-inch material; of allover lace for the chemisette five-eighths of a yard will be necessary, for drapery three-quarters of a yard of twenty-inch material, and for collar three-eighths twenty-two inches wide.

NO. 5107, LADIES' SKIRT (15 cents).—For the heavy dress for practical use no material is better suited than serge of a good quality. This material not only wears well, but it retains its shape in the garment. When fashioned on plain lines and trimmed with braid or satin, it is not only chic but sufficiently elaborate for all ordinary occasions. Since buttons have become a fashionable feature their appearance on dress or skirt stamps the garment up-to-date. These may be of any size or design, and made of the material of the dress or of the trimming, as preferred. The buttons of the illustrated skirt are of black satin similar to the material of the sash. The skirt may be gathered or tucked in the back. The pattern comes in six sizes from twenty-two to thirty-two inches waist measure. It requires for size twenty-six two yards and five-eighths of forty-four-inch material. It may be three or four-gored, and measures one yard and seven-eighths around the bottom.



5109

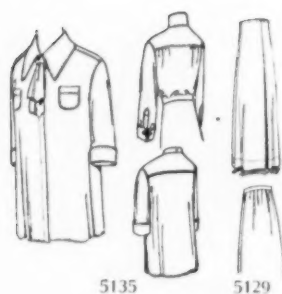


5107

Smart Modes for Practical Dresses

LATEST MODELS FOR STYLISH COSTUMES

(For full-length illustrations, see pages 30 and 31)



5135

5129

NO. 5135, LADIES' AND MISSES' SHIRT (15 cents).—This man-nish shirt is a most practical garment for general wear. It will make special appeal

to the business girl or woman, and will meet every woman's need for outings and tours. It is here shown in natural color pongee. Wash silk, linen, cotton shirting or madras would be suitable material for this shirt. It has attached collar, two pockets, and turned-back cuffs made for link buttons. The collar may be made separate and the pockets omitted, if desired. The pattern may be had in three sizes, small, medium and large. The medium size requires two and seven-eighths yards of thirty-six-inch material.



5139



5101

No. 5101, LADIES' FOUR-GORED SKIRT (15 cents).—Made of dark blue serge, this smart skirt is for service. It is practical in every way; appropriate with shirt or shirt-waist for travel or business. It has lapped, stitched seams, is gathered in the back, and may be made with high or regulation waistline and in round or shorter length. This is a model adaptable both for woolen and wash fabrics, and may be suitably developed in homespun or soft-finished linen or piqué. The pattern is obtainable in seven sizes, from twenty-two to thirty-four inches waist measure. Size twenty-six requires three and seven-eighths yards of forty-four-inch material. The skirt measures two and three-quarter yards around the lower edge.

No. 5139, LADIES' WAIST (15 cents).—Possessing features that lend themselves readily to effective variations, this chic blouse is reproduced in two costumes on page thirty, combined with Skirt No. 5129. In the taupe charmeuse gown, the waist has long sleeves, a collar of soft white taffeta, lace frills, and is worn with a chemisette; in the white crêpe model, the sleeves are elbow length with cuffs, the neck is square, and no collar or chemisette is used. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires two and three-eighths yards of goods thirty-six inches wide, five-eighths of a yard of allover lace, one-half a yard of material for collar, three yards of piping, two or eight buttons and loops.

No. 5129, LADIES' THREE- OR FOUR-GORED SKIRT (15 cents).—Two developments of this attractive model are shown on page thirty; one with a plain, and one with a pleated inset at the left side-front. The former is represented in taupe charmeuse, with inset of white soft taffeta trimmed with buttons and loops of the darker material. The model is also suitable for serge, linen or other silk fabrics. The skirt with pleated inset is made of cotton crêpe, and trimmed with black satin buttons and loops. The back may be gathered or made with inverted pleats. The pattern comes in seven sizes, from twenty-two to thirty-four inches waist measure. Size twenty-six requires two and five-eighths yards of forty-four-inch material, and three buttons and loops. The skirt measures two and one-half yards around the lower edge.

No. 5149, LADIES' DRESS WITHOUT SHOULDER SEAM (15 cents).—Graceful in line, smart in detail, and altogether charming in effect is this gown of brown-and-white foulard and plain brown satin, trimmed with buttons. The blouse is made without shoulder seams, and the skirt is a draped two-piece model, with dart-fitted or gathered sides, with or without inset pleats at the back. The pattern may be had in seven sizes, from thirty-two to forty-four inches bust

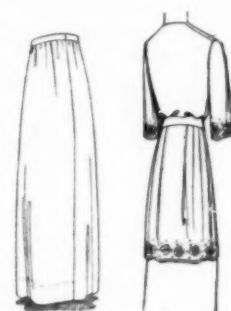
measure. Size thirty-six requires five and five-eighths yards of material thirty-six inches wide, one-quarter of a yard of goods for the collar, three-quarters of a yard of material for bands, and eight or thirty-five buttons. The skirt measures two yards at the hem.

No. 5141, LADIES' WAIST OR RUSSIAN BLOUSE (15 cents).—Two costumes on page thirty-one show different developments of this model, one with, and one without the pleated peplum. The first is made of black satin, with large fancy collar of lace, and small buttons and loops. The second is in white bordered agoric, with a gathered lace collar, large buttons and braid loops. Both have long sleeves. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires three and three-quarter yards of material forty-four inches wide, three and one-quarter yards of bordered material or flouncing twenty-five inches wide, five-eighths of a yard of material for collar, six or seven buttons and loops, fourteen small buttons and one sash.

No. 5131, LADIES' THREE-PIECE SKIRT (15 cents).—This is a perfectly plain model, dart-fitted or gathered, with high or regulation waistline. It is shown in the costume of black satin and in black broadcloth worn with a Russian blouse. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires two and five-eighths yards of forty-four-inch material. The skirt measures one and three-quarter yards around the lower edge.

No. 5136, LADIES' WAIST (15 cents).—The unique feature of this stylish blouse is the draped front, with wide box-pleat in the center. It is here shown in a gown of lavender satin. The collar, bow and buttons are of purple velvet. The small views show the back and elbow sleeves. The pattern may be had in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires two and three-eighths yards of thirty-six-inch goods, three-quarters of a yard of banding, and six buttons.

No. 5151, LADIES' TWO- OR THREE-PIECE SKIRT (15 cents).—In the model in lavender satin illustrated on page thirty-one, this skirt is shown in combination with waist No. 5136, the details of both being harmonized perfectly. The box-pleat may extend to the bottom of the skirt and it may be round or shorter length. The pattern is cut in five sizes, from twenty-two to thirty inches waist measure. Size twenty-six requires three yards of material forty-four inches wide, three-quarters of a yard of insertion, and one-quarter of a yard of fringe. The skirt measures one and five-eighths yards at the lower edge.



5131

5141



5151



5149

5136



New Blouses, Draped and Pleated Skirts

NO. 5145, LADIES' RUSSIAN BLOUSE WAIST (15 cents).—The Russian blouse makes its reappearance from time to time, always sure of meeting with a hearty welcome. It is now with us in many attractive variations. We show two costumes with different developments of the same blouse model; one in white broadcloth with the long peplum and long sleeves, the other with short peplum and short sleeves, made of night-blue soft taffeta. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires three and one-eighth yards of forty-four-inch material, or two and three-eighths yards forty-four inches wide; three-quarters of a yard of eighteen-inch satin or velvet for collar and cuffs, eleven large and four small buttons. Three-quarters of a yard of allover lace will be needed for a chemisette.



5121

NO. 5121, LADIES' SIX-GORED SKIRT (15 cents).—Draped skirts predominate in the most fashionable models. One model here shown is made of black soft satin worn with the long Russian blouse of white broadcloth; another is shown in night-blue soft taffeta with a blouse to match. The pattern is cut in five sizes, from twenty-two to thirty inches waist measure. Size twenty-six requires four and one-eighth yards of thirty-six-inch material or three and one-eighth yards forty-four inches wide. The bottom of the skirt measures one and five-eighths yards.

NO. 4597, LADIES' WAIST (15 cents).—This waist has a number of excellent features, but two that are pronounced—simplicity and effectiveness. Its possibilities for making up are shown here in two dresses. The one having long sleeves is in brocaded crêpe with collar of lace, and black velvet trimmings; the other is made of eyelet embroidery, requiring no further ornamentation; this model shows elbow sleeves. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires two and three-eighths yards of thirty-six-inch material, or two and one-quarter yards forty-four inches wide; three-quarters of a yard of allover lace for chemisette.

NO. 5146, LADIES' THREE-PIECE SKIRT (15 cents).—Pleats are again in the good graces of milady, for their charm in the fashionable fabrics of soft silk makes them quite irresistible. They are not made so that they appear to give much width to the skirt, but are pressed very flat. This pleated skirt, as seen in the costume of brocaded crêpe and the dress of eyelet embroidery illustrated, does not spread at the bottom. The pattern may be had in six sizes, twenty-two to thirty-two inches waist measure. The medium sizes require three and one-quarter yards of forty-four-inch material, or three and one-eighth yards of fifty-four-inch goods. The skirt measures three and one-quarter yards at the hem.



5146.



Attractive Gowns for Dinner and Street

NO. 5077, LADIES' WAIST (15 cents).—Since low-necked gowns have become the mode at theater, concert and the fashionable eating-places, it frequently happens that woman, although she is willing to conform to this style so far as appearances go, does not wish to be encumbered with the elaborate trained gown or the low pumps and sheer stockings which full dress demands. For many such occasions the gown made of messaline or silk is sufficiently smart and yet permits of being worn on the street-car if necessary. The back view of a gown of this type is given here. It was developed in gray satin. The low-cut bodice is an attractive feature for semi-formal functions. The waist of the second figure has high neck and long sleeve. It was developed, with the pictured skirt, in a combination of agaric cloth and mercerized brocade. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. It requires for size thirty-six two yards of forty-four-inch material. Of bordered material two yards and a half eighteen inches wide are necessary, and three-quarters of a yard of allover lace for the chemisette.

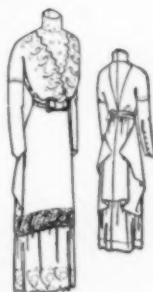
NO. 5105, LADIES' SKIRT (15 cents).—The skirt shown on the first figure is made of gray satin, that on the second of tan agaric cloth combined with mercerized brocade of the same shade. With the respective waists each constitutes a pleasing dinner dress and an effective street costume. The fashion of combining different materials in the same garment is gradually gaining vogue. Agaric with linen, ratine with agaric, ratine with linen, and silk with wool are all popular and smart combinations. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. It requires for size twenty-six three yards and a quarter of forty-four-inch material. The skirt is five-gored, and at the hem measures two and a quarter yards.

NO. 5011, LADIES' WAIST (15 cents).—Attractive and smart are the two afternoon gowns of this number pictured here. The first was developed in black satin. The waist has white satin collar, shaded lace chemisette, and long sleeve with cuff. The second was developed in blue brocade crepe. The charming waist has filet lace collar, shadow lace chemisette with high collar, and elbow sleeve with lace cuff. The revers and girdle are of black satin. The girdle is finished at the ends with black silk fringe. Either of these gowns is sufficiently elaborate for any afternoon function or for evening wear where full dress is not essential. The waist pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. It requires for size thirty-six three yards of thirty-six-inch material. Of allover lace three-eighths of a yard is necessary, and a like quantity for both revers and collar.

NO. 5117, LADIES' SKIRT (15 cents)—The skirt of the first figure was made of black satin; when combined with the illustrated waist a stylish gown results. The second, in brocade crepe, with its corresponding waist, also forms a charming costume for matinee, bridge or reception. The gown of the last figure is sufficiently smart for evening wear when full dress is not essential. The lace gives it a stylish look, and the girdle adds the essential touch of black. Crepe brocade is one of the most popular of the new fabrics; its dull finish is in contrast to the luster of satin. The skirt has folds of drapery on either side, caught in the front and back panels. The gathered back is a smart feature. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. It requires for size twenty-six two yards and seven-eighths of forty-four-inch material. The skirt is four-gored, and around the bottom measures one yard and five-eighths.

PARTY FROCKS FOR THE DÉBUTANTÉ

NO. 5106, MISSES' DRESS (15 cents).—No more attractive gown could be chosen for the débutanté than this model developed in pink satin brocade and pale blue chiffon. The brocaded material forms the foundation. A blouse of chiffon is brought over the under-bodice, and a tunic of this material is suspended over the skirt and dropped low—almost to the hem, where it is confined by an ornament of turquoise. These stones also edge the drapery. The pattern comes in five sizes, from fourteen to eighteen years. It requires for the sixteen-year size five yards of forty-four-inch material. The skirt is two-piece, and measures one yard and three quarters at the hem. Price, 15 cents.



5112

No. 4938, MISSES' DRESS, (15 cents).—Although drapery is as much a feature of the frock for the young girl as for the grown-up, yet the merest suggestion of it is thought sufficient. For the gown of the illustration, pink embroidered batiste was the material chosen. The guimpe is of white shadow lace. A girdle of pink silk confined at the side-front by a jet buckle finishes the costume. Bordered marquisette, batiste or foulard are suitable materials. Pattern comes in five sizes, from fourteen to eighteen years. It requires for the sixteen-year size, three yards and three-quarters of forty-four-inch material. The skirt is two-piece, and measures one and five-eighths yards at the lower hem.



5106

5102



5112

4938

5112

No. 5102, MISSES' DRESS (15 cents).—The charming simplicity of the model appeals at once to the mother who prefers unpretentious designs for her young daughter. It was developed in tan crêpe, and brown satin was used for the fichu. For collar, shown in the small view and the cuffs heavy écu lace was chosen. The frock may be worn with a chemisette and have long sleeves if desired. The pattern comes in six sizes, from thirteen to eighteen years. It requires for the fifteen-year size, five yards of thirty-six-inch material; for fichu, collar and sash, one yard and three-eighths; for chemisette, three-quarters of a yard; and for collar, one-quarter of a yard. The skirt is three-piece, and at the hem measures one yard and seven-eighths.



5106

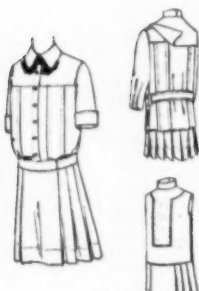


4938

No. 5112, MISSES' DRESS (15 cents).—Dainty and attractive is the frock pictured here. Plain marquisette was the material used for the foundation; over this was draped a tunic of bordered marquisette. Dropped shoulder and simulated butterfly drapery constitute the pleasing features of the bodice. The back view of this number is shown on the central figure of the page. Bordered foulard, batiste, organdie, and muslin may also be used. The pattern comes in five sizes, from fourteen to eighteen years. For the sixteen-year size it requires five yards and one-quarter of forty-four-inch material, and for the flounce one yard and five-eighths extra of this width. Of bordered material four yards and a quarter; for the guimpe, five-eighths of a yard.



5134



5104



5116

Pleasing Frocks for the Little Maid

NO. 5116, GIRL'S DRESS (15 cents).—The material in which the dress for the small girl is made should be sufficiently durable to stand frequent tubbing, as cleanliness is one of the first essentials to the health of the child. Galatea, chambray, gingham, mercerized cotton, seersucker and challee, also serge and melton cloth, are all serviceable materials for the small frock. The dress of the illustration was made of striped chambray with white linen collar, cuffs and shield. Black silk tie and black patent-leather belt are worn with the dress. The pattern comes in five sizes, from four to twelve years of age. For the eight-year size it requires two yards and a quarter of forty-four-inch material; for the collar and cuffs five-eighths of a yard will be necessary.

No. 5134, CHILD'S DRESS (15 cents).—The dress of simple construction is most favored by the mother who makes her small daughter's dresses. Children require so many changes and the demands on mother's time are so numerous, that the minimum of time and money must be spent on each small frock. The dress pictured here was made of gray cashmere. The collar is of red velvet. The deep pleat on the shoulders adds breadth to the slender lines. It is fashioned in one-piece from

neck to hem. Other variations are shown on the small view. The pattern comes in three sizes, from two to six years of age. It requires for the four-year size, two yards and a quarter of thirty-six-inch material; three-eighths of a yard will make the collar.

No. 5104, GIRL'S NORFOLK DRESS (15 cents).—The Norfolk is a style much in favor. It is equally desirable for mother, debutante or small miss. The dress of the illustration was developed in blue serge. The straight pleated skirt is attached to an underbody. Over this is worn the jacket whose ample lines and box-pleats add breadth to the girlish figure. The model was developed in blue serge. White flannel was used for the collar and shield. A white patent-leather belt finishes the costume. The pattern comes in four sizes, from six to twelve years of age. It requires for the eight-year size four yards of thirty-six-inch material, and for the underbody seven-eighths of a yard of this width. For the collar a half yard is necessary, and a similar quantity for the shield.

No. 5108, GIRL'S COAT AND HAT (15 cents).—The attractive coat featured here was made of tan velvet; brown velvet was used for the collar, belt and cuffs. It is made with a loose-fitting, one-piece back. Mothers naturally object to paying as much for a hat for their small daughters as they do for their own. With a little patience and skill, the hat pictured with the coat, may be readily fashioned even by the woman inexperienced in home millinery, while the same pattern may be later used for lingerie hats for summer days, at one-third of the outlay occasioned by buying them ready-to-wear. The smart little hat in the illustration can be varied, but here the Tam-o'-Shanter crown is of tan velvet; brown velvet was used for the facing and the band about the crown. The pattern comes in six sizes from two to twelve years of age. The coat requires, in the six-year size, two yards of forty-four-inch material, and for the hat seven-eighths of a yard. For the collar, cuffs and belt one yard is necessary.



Smart Styles for Small Daughters

NO. 5114, CHILD'S COAT, CAP AND SUN-HAT (15 cents).—The mother who fashions the small garments worn by her girls appreciates the fact that she is making them at less than a third of what they would cost in the shops. For this same reason of economy, where there are a number of girls in the family it is policy to have the children's clothes made at home by a seamstress if the mother has not time to do them herself. Small caps and hats are easily made either of material to match the coat or of different materials which may adapt themselves better to being worn separately. The coat and cap of the illustration were made of black velvet and trimmed with heavy hand crochet lace. The coat hangs straight, and the small cap fits snugly to the head. A sun-hat, the pattern for which is also included in this number, is shown in the small view, for the embroidery of which Transfer Design No. 294 was used. This Transfer Design was also used for the embroidery of the collar. The pattern comes in five sizes, from six months to four years. For the two-year-old size it requires, for the coat, one yard and a half of fifty-four-inch material; for the hat, one yard eighteen inches wide; and for the cap, a half-yard twenty-seven inches wide.

NO. 5122, GIRL'S DRESS (15 cents).—The dress for the small girl, quite as much as the dress of the grown-ups, must conform in some degree to prevailing styles. There are many smart touches among the up-to-date fashions, suitable alike for the child and mother. Among these the unique tabs at the closing of the dress pictured here are one. Dropped shoulder, attractive cuff and rounding collar are equally stylish and pleasing. Navy-blue serge was the material used for this frock. White linen was chosen for the collar and cuffs. For the embroidery shown in the small view, Transfer Design No. 323 was used. The skirt has straight lower edge and a simulated panel in front. The pattern comes in five sizes, from four to twelve years. For the four-year size, it requires two yards and a half of thirty-six-inch material; for the collar and cuffs three-quarters of a yard will be required.

NO. 5072, GIRL'S DRESS (15 cents).—Good taste and simplicity characterize this small frock. It was made of brown wool challie with a white dot. The band on waist and skirt is of white challie. The dress has front closing, and is thus easily donned and adjusted by the child herself. Other variations are shown in the small view. The pattern comes in four sizes, from six to twelve years of age. It requires for the six-year-old size two yards and three-quarters of thirty-six-inch material. For the rever and collar seven-eighths of a yard eighteen inches wide will be necessary. The skirt is three-piece, and may have pleated or gathered back, as preferred.

NO. 5120, CHILD'S DRESS (10 cents).—The mother who can find time for a little pick-up work takes special delight in embroidering the small garments for her children's wear. For this frock of white, Transfer Design No. 484 was used for the embroidery. The dress, fashioned as shown in the small view, is suitable for early morning wear. It is slipped on over the head, and hangs in one-piece from neck to hem. The pattern comes in five sizes, from one to eight years of age. For the four-year size it requires two yards of material one yard wide.

Simplicity and suitability are the keynote of the garments for children's wear. No longer are expensive fabrics or elaborate effects considered good form. Wash materials in linen, crêpe and cashmere, and made by hand, are best suited to the requirements of the child and all attempt at elaboration should be avoided.

FOR JUVENILES

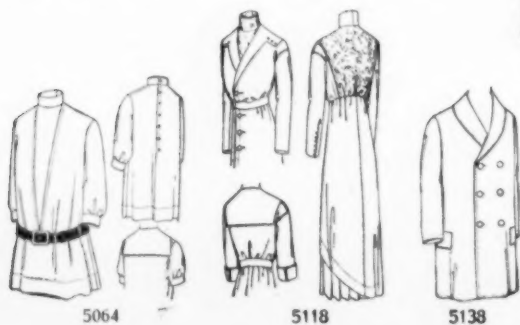
eight-year size requires three yards of material thirty-six inches wide, two and five-eighths yards of forty-four-inch goods, three-quarters of a yard of material for collar and cuffs, and five buttons.

No. 5118, MISSES' DRESS (15 cents).—Very desirable for a light-weight wool or wash dress is this jaunty, simple style for a young miss. It will be attractive made up in a plain dark material with collar, cuffs and shield of a contrasting color, and a black silk or satin tie. Several different developments are shown in the small views. The pattern is obtainable in five sizes, for misses from fourteen to eighteen years of age. The sixteen-year size requires five yards of thirty-six-inch material, one and one-quarter yards of material for smaller collar and cuffs, seven-eighths of a yard of allover lace for larger collar, five-eighths of a yard of material or lace for chemisette. The skirt measures two and one-eighth yards around the bottom.

No. 5064, CHILD'S DRESS (15 cents).—The design of this model may be varied in several ways, an advantage which enables one to make several dresses by the same pattern, yet have each one distinctively different. Kindergarten cloth in plaid, with collar, cuffs and shield of white piqué, and belt of patent leather, would make a pretty little dress, as would also a plain chambray, with accessories of plaid. The large and small views show different ways of developing. The pattern may be had in four sizes, for children from two to eight years of age. The four-year size requires two yards of material thirty-six inches wide, or one and three-quarter yards of forty-four-inch goods; one and one-eighth yards of twenty-seven-inch material for collar, cuffs and front.

NO. 5138, BOY'S OVERCOAT (15 cents).—Light overcoats for spring wear will be needed by the little boy and young lad. Mother can make them in this simple fashion without any difficulty. A light-weight, plain, plaid or striped woolen material may be used, such as Scotch tweed or cheviot. The coat may be made double or single breasted, with belt all around or in back only, with or without pockets, with notched or shawl collar. All of these features are illustrated in the large and small views. The pattern is cut in seven sizes, for boys from two to fourteen years of age. The eight-year size requires two and one-quarter yards of forty-four-inch material, or one and seven-eighths yards fifty-four inches wide. Four or six large, and two small buttons will be needed.

No. 5132, GIRL'S DRESS (15 cents).—This is one of the most popular little models for the juvenile miss, as it appeals alike to mother and daughter. It is practical, serviceable and attractive, and may be suitably developed in a variety of materials, woolen, linen or cotton. White Bedford cord or piqué, natural shade or colored linen would be appropriate, trimmed with braid or bands in a contrasting color. The dress may be closed at center-front or center-back, and worn with patent-leather belt. The pattern may be had in five sizes, for girls from four to twelve years of age. The



AND JUNIORS

NO. 5126, MISSES' DRESS WITH OR WITHOUT CHEMISSETTE (15 cents).—White serge is in high favor for spring wear, and has been used to make this chic dress for a young girl. The buttons and belt are also of white, but a bit of contrast is afforded by the black satin piping on the front and around the neck. The skirt is draped on one side of front and of back. Homespun or ratine could be effectively used for such a dress. The pattern is obtainable in five sizes, for misses from fourteen to eighteen years of age. The sixteen-year size requires four and five-eighths yards of material thirty-six inches wide, two and one-half yards of piping, six large buttons and loops and sixteen large buttons. The skirt measures one and one-quarter yards around lower edge.

No. 5124, Boy's Russian Suit (15 cents).—This plain white serge suit, with a buttonholed scallop down the front and around the neck, looks very smart. It is worn with a white patent-leather belt, which completes the very attractive little costume. Piqué or linen would be appropriate to use for such a suit for general wear, as both launder and wear well. Navy blue would be most serviceable, but any preferred color may be chosen. Another development of the same model is shown. This is made in striped galatea, and has white linen collar and shield, and is set off by a black patent-leather belt. The pattern is cut in three sizes, for children from two to six years of age. The four-year size requires two and one-quarter yards of material thirty-six inches wide, five-eighths of a yard of goods for the shield, one-half a yard for the collar, three buttons and loops and four small buttons. Transfer Design No. 323 is used.

No. 5110, CHILD'S SKIRT ROMPERS (10 cents).—Rompers are the most practical



5128

5110

5126
5140—Hat

garment for the little ones to wear while playing about outdoors or in the house. They are also economical, as they eliminate the need of skirts and save underclothes from much wear and tear. Above all, they provide comfort for the wearers. Our model was developed in striped percale, with white linen collar, cuffs and belt. Chambray, gingham or linen would also be suitable to make up in this way. The small views show how the rompers appear with low neck and short sleeves, and in the back. The pattern may be had in four sizes, for children from one to six years of age. The four-year size requires one and seven-eighths yards of material thirty-six inches wide, one yard for collar, cuffs and belt, and seven buttons. Transfer Design No. 323 is used.

No. 5128, GIRL'S DRESS (15 cents).—With its pretty tucked blouse with smart black tie and patent-leather belt, this jaunty dress is ideal for the little girl. We show two variations of this design, for smaller and larger child. One has skirt and blouse of chambray, and large collar and cuffs of white linen, while the blouse and skirt of the other are respectively of white piqué and blue linen, the collar matching skirt. The small view shows back with large square collar. The pattern comes in four sizes, for children from six to twelve years of age. The eight-year size requires three and three-eighths yards of material thirty-six inches wide, the under-body one yard the same width, three-quarters of a yard of goods for collar and cuffs, five-eighths of a yard for the shield, and four buttons.



5124

5124
323, Transfer

5128

5128

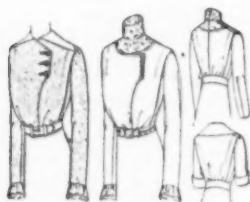
5126

5110

Suitable Waists for Large Women

NO. 4998, LADIES' SHIRT WAIST (15 cents).—Simplicity and ease in the fit of her clothes are two features that always should be considered by the woman of more than average size, for over-trimmed and too tightly fitted dresses seem to exaggerate the size of a fleshy figure. This waist is admirably designed for a stout woman. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. Size forty-four requires two and five-eighth yards of thirty-six-inch material, or two and one-quarter yards of goods forty-four inches wide; half a yard of material for collar and cuffs, and one-quarter of a yard of eighteen-inch satin for stock.

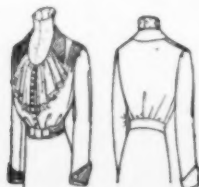
No. 4963, LADIES' WAIST (15 cents).—For a separate blouse or as the waist of a two-piece costume for a large woman, this attractive model is well suited. It shows varia-



4967

tions for developing in several ways; with long or elbow sleeves, with high collar or round neck, and with two styles of revers. A soft silk or satin would be suitable material. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure. Size forty-four requires two and five-eighth yards of thirty-six-inch material; five-eighths of a yard of allover lace, one-half yard of goods for collar and vest and the same amount for revers; one and one-quarter yards of lace and ten buttons.

No. 4967, LADIES' WAIST WITH OR WITHOUT YOKE (15 cents).—This smart blouse may be made with round yoke and high collar, or with round neck and pointed collar; with long and elbow sleeves, and opening at side-front or center-back. With a lace yoke, a soft silk would make up nicely in this way, and a silk or wash fabric would be suitable for developing the model



4973



4973



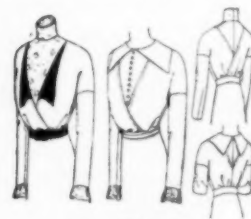
5055



4998

with pointed collar. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. Size forty-four requires two and five-eighth yards of thirty-six-inch material or two and one-quarter yards forty-four inches wide; one-half a yard of allover lace, one-quarter of a yard of goods for collar, one and one-quarter yards of lace for frills, five buttons or three buttons and loops.

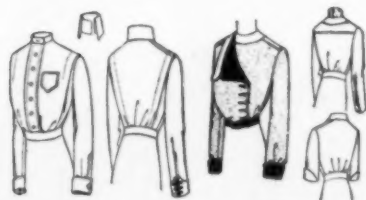
No. 4973, LADIES' WAIST WITH GORED CHEMISETTE (15 cents).—This is a very attractive waist for general wear; less severe than a regulation shirt waist, but not too dressy for wearing with a cloth suit. Made of soft silk or satin, it will be very becoming to the large woman. The pattern may be had in seven sizes, from thirty-two to forty-four inches bust measure. Size forty-four requires two and three-quarter yards of thirty-six-inch goods, one yard of lace for



4963

jabot, one-half a yard of material for chemisette, three-eighths of a yard for collar and cuffs, and ten buttons and loops.

No. 5055, LADIES' WAIST WITH CHEMISETTE (15 cents).—Planned for more than one mode of trimming and finishing, any one of the developments of this waist will look well upon a full figure. Charmeuse or brocaded crêpe would be appropriate material. The pattern is obtainable in six sizes, from thirty-two to forty-two inches bust measure. Size forty-two requires three and one-quarter yards of material thirty-six inches wide, or two and three-quarter yards of a forty-four-inch width; three-eighths of a yard of twenty-two-inch material for band, one-half a yard the same width for revers and cuffs; five-eighths of a yard of eighteen-inch goods for collar, and the same for chemisette; five buttons and loops.



4998

5055

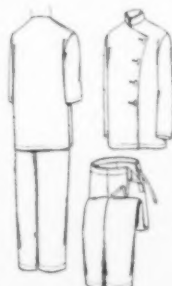
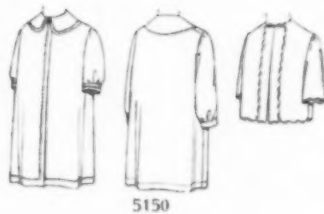
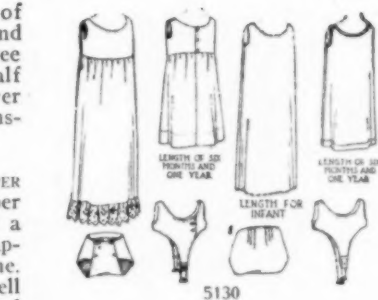
Ideas For

NO. 5103, LADIES' ONE OR TWO-PIECE PRINCESS SLIP (15 cents).—The princess slip is almost a requisite for a perfectly fitting gown of cloth, silk or muslin. This one is very simply cut, being either in one or two pieces, and dart-fitted. It may be fastened at front or back, and made in sweep or round length, plain or with a flounce. Nainsook was used for the garment we show, and eighteen-inch embroidery for the flounce. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires three and three-quarter yards of thirty-six-inch material, two and one-quarter yards of eighteen-inch flouncing, three and one-half yards of insertion, three and one-half yards of edging and nineteen buttons. Transfer Design No. 323 was used. In sweep length the slip measures two and one-eighth yards around the lower edge.

NO. 5119, LADIES' AND MISSES' NIGHTGOWN (15 cents).—Comfort is the chief consideration when making a nightgown, daintiness in trimming being secondary. This model offers satisfaction in both ways; it is comfortable first, and may be effectively trimmed if this is desired. Made of dimity, cross-barred muslin or soft-finished cambric, it will be cool for summer wear. This pattern is obtainable in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires four yards of material thirty-six inches wide, one and one-quarter yards of insertion, three yards of edging, and one and one-half yards of ribbon. Width around lower edge is two and one-eighth yards. Transfer Design No. 323 was used.

NO. 5125, LADIES' EMPIRE WRAPPER (15 cents).—A well-designed wrapper is a thing greatly to be desired, for a poorly designed one is a slouchy-appearing garment, becoming to no one. The empire style is particularly well adapted for a wrapper, and, developed as here illustrated in a bordered material of pleasing pattern, leaves little to be desired in the way of trimming. A bow of silk at the neck gives the delicate touch that completes it. The pattern may be had in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires three and three-eighths of forty-four-inch goods, or four and one-half yards of bordered material thirty-six inches wide, and one fancy bow. The lower edge measures two and one-eighth yards.

NO. 5130, INFANT'S SET (10 cents.)—Mothers will welcome this



Many Needs

complete set of patterns for infants' garments, consisting of supporter, to be made of drilling; diaper drawers, which should be of rubberized cloth; a petticoat, for which nainsook or cambric may be used, and a Gertrude slip, which should be of flannel. The petticoat and slip may be plain or trimmed, as shown. The patterns are cut in three sizes, small, medium and large, or infant's, six-months and 1-year sizes. For the six-months size, the petticoat requires one and one-quarter yards of thirty-six-inch material; the slip one and one-half yards of the same width; the diaper-drawers five-eighths of a yard, and the supporter one-half a yard of goods twenty-seven inches wide. Transfer Designs Nos. 318 and 448 were used.

NO. 5142, MISSES' AND GIRLS' PAJAMAS (15 cents).—Lace and ribbons in fluffy ruffles and dainty bows are willingly forsworn by the little miss who likes pajamas. If you have never made them for her, you will probably find she would be delighted with the change. The neat appearance, the pocket and the frog fastenings appeal to young girls. Pongee, madras, India silk, or outing flannel will be found satisfactory material for pajamas. The pattern comes in seven sizes, for girls from six to eighteen years of age. Size sixteen requires three and one-quarter yards of material forty-four inches wide, or three and five-eighths yards of thirty-six-inch goods. Four olives and four braid frogs are used for fastening.

NO. 5140, LADIES', MISSES' AND GIRLS' HATS (10 cents).—Allover eyelet embroidery would be suitable to use for this hat, to be worn with lingerie dresses. When developing this model in goods or braid, a crinoline brim is the only foundation necessary. These patterns are to be had in three sizes, small, medium and large. The medium size requires one and one-quarter yards of thirty-six-inch material, or one piece of one and one-half-inch braid.

NO. 5150, CHILD'S WRAPPER AND SACQUE (10 cents).—The little one must be provided with extra garments suitable for chilly or damp mornings, and a comfortable wrapper or sacque that may be slipped on and removed easily meets the need. White or light-colored French flannel would be suitable material. This pattern is cut in four sizes, for children from six months to three years of age. The two-year size requires one and three-eighths yards of thirty-six-inch goods. Transfer Designs Nos. 323 and 448 were used for these garments.





THE HOME DRESSMAKER

Lesson No. 25—Hat, Coat and Draped Skirt

Conducted by Margaret Whitney



Mrs. Whitney will be glad to assist you in the making of any garment. Write to her concerning any difficulty you may have, enclosing a stamped, self-addressed envelope for reply.

THE season's materials are characterized by such beauty of texture and tone, and are so rich and dressy in luster and finish, that any but simple modes would mar rather than make their charm greater or their effect more pleasing.

Time was when the home dressmaker did not dare undertake the making of anything more costly than a cotton or linen frock, for a handsome silk or cloth gown was usually so complicated in design that she feared to cut it out, lest, through some lack of expert knowledge, she make an error that would ruin her material. But now, whatever else may be her reason for condemning them, she must surely bless the fashion-makers for simple styles that encourage her to economize by making her own best gowns, and enable her to achieve remarkable success in developing the most attractive models.

THE costume chosen for our lesson this month, which includes the hat, will certainly be welcomed by the woman wanting helpful suggestions and some guidance in the matter of Easter dress and bonnet, for here is the whole problem solved in a way to satisfy the most critical. The coat, No. 5143, was selected for its excellent lines and its suitability for wearing with this skirt of different, though scarcely less dressy material of the same color. It is here shown made up in light-weight agaric of the fashionable taupe shade, with collar and cuffs of white satin, and one large fancy button and loop. The draped skirt, No. 5143, is one of the smartest yet not extreme models. The soft taupe satin in which it is here represented lends itself admirably to draping, falling in graceful folds that make little change in the lines but bring out the lustrous beauty of the fabric. Any of the soft silks or very light-weight, satin-finished cloths may be used instead of satin for this skirt, and, if preferred, the coat may be made of the same material.

The hat, No. 5140, has various possibilities, as the brim is soft and may be turned up or down to suit the wearer. The one illustrated is made of black hemp braid. Deep rose, taupe or brown would also look well with such a dress, but black is always good, whatever the color of the costume, and this one may be worn equally well with any other costume.

The making of a dressy coat has been greatly simplified by the demand of fashion that everything about it shall be soft. No horsehair, no canvas, no interlining of any description is used, so that the work is limited to cutting and joining the outside and the lining, and the difficult details of man-tailoring are no longer the *bête noire* of the amateur dressmaker.

The materials necessary for this coat in medium size are two and three-eighths yards forty-four inches wide; three and one-half yards of thirty-six-inch lining; three-quarters of a yard of eighteen-inch goods for collar and cuffs, and the same amount for lining them. Study carefully the directions for cutting given on the pattern envelope, so as thoroughly to understand how to place each piece on the material, not only to the best advantage for cutting, but so that its bias is such as to cause it to set well when made up into the garment. To produce a per-

fect garment, it is important to observe these things closely. The pattern allows for a thirty-four-inch length, with row of small circles to show where it may be cut off for thirty-inch length. The coat illustrated is the shorter length, so trim the pieces accordingly if you wish to reproduce our model exactly. There are nine pieces in the pattern, representing half of the coat: The front (F), side-front (R), back (B), side-back (K), rolling collar and vest in one piece (O), square collar (C), two sleeve sections (S and D) and cuff (E). We have not used the rolling collar and vest, but all the others you will find shown in the diagram. If your size in the pattern does not meet the requirements of your figure exactly, make the necessary changes by slashing the patterns two and a half inches above the notches (>) at waistline and at elbow, and overlapping to shorten, or separating to lengthen, as required.



Fig 1—Ladies' Coat, No. 5143
Ladies' Skirt, No. 5143
Ladies' Hat, No. 5140

THE cutting diagram shows the entire coat, including collar and cuffs, laid on the material in the proper position relative to the weave. The same plan is to be followed when collar and cuffs are cut of different goods. Pin the patterns so they will not slip while you are cutting, and use sharp shears that you may cut the double ply of goods without difficulty. Follow the outline of each piece accurately, making all the notches. Mark, with tailor's chalk, the circles large (●) and small (●), and the crosses (+), for guiding you in the construction.

Tape the bias edges of the fronts to hold them in shape. Match the notches of the various pieces and, being careful not to stretch or full the edges, baste along line of long perforations (■) with seams on the inside. Try on and make any needed alterations at shoulder and underarm seams to fit about the neck and armholes, but guard against changing the lines by taking in any of the seams at the waistline, as that will spoil the effect. Open the shoulder and underarm seams and press. Turn both edges of the back seams toward the center-back, and those of the front toward the center-front and press. Stitch a quarter of an inch inside the two back seams and the two front seams, and press again. Trim material even at the lower edge.

Cut a one-inch bias strip of crinoline, baste the crinoline all around the front and neck edges on the inside. Turn under three-eighths of an inch around the fronts, neck and lower edge. Baste and press. Stitch near the edge around front and neck edges only. Baste the collar and lining with right sides together and stitch around the edge except the neck. Turn, pull the corners out square, crease and press. Lay it on the coat, with underside of collar to right side

of coat, center to center-back and neck edges turned together even. Baste in position, then sew by hand so as to catch only the turned edge of coat. Remove basting and press, being careful not to crease the collar. Sew on the button and loop. This may be made of the satin, or of a wide soutache. Sew a hook at the point of right-front. On the left-front, make a buttonholed loop of silk twist instead of using an eye for the hook. Sew through a piece of tape to prevent pulling through. Cover two small coat weights and sew to back seams at lower edge.

Now make the sleeves. Baste the seams and try on. When fitted, stitch, open and press, using a sleeve-board. Make the lining in the same way. Sew the seams in cuffs and cuff lining, then baste and stitch together at top with side seams matching. Turn, crease seams and press. Slip over sleeve at wrist with side seam of cuff at back seam of sleeve, and edges together. Baste and turn under three-eighths of an inch. Turn the sleeve, slip the lining over it with front seams together, turn under lower edge three-eighths of an inch, place edge a quarter of an inch from sleeve edge, and hem to cloth around the hand. Turn all on right side. Set sleeve into armhole with notch at shoulder seam, baste and stitch along long perforation (■), leaving the lining free. Then draw the lining to upper edge and baste.

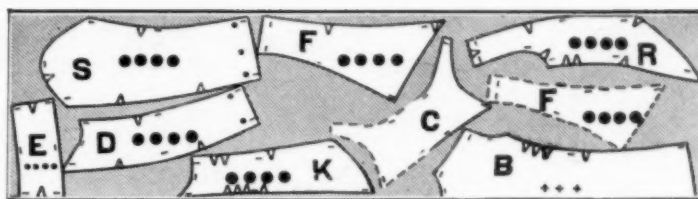


Fig. 2—Diagram for Cutting Coat

CUT the coat lining by coat pattern, making such changes as you made in fitting the coat, and lay the edge of the back pattern half an inch from the edge of the fold, so that the lining will be a little larger than the outside. This will prevent the possibility of its drawing the outside or pulling at the seams. Press this surplus into a half-inch pleat down the center-back. Stitch open and press all the seams, notching the edges where there is the slightest curve.

Lay the lining in the coat, with the seams together. Adjust so as to extend evenly around edges at neck fronts and bottom. Baste from top to bottom at center-back and at seams. Smooth out carefully to front edges and baste at several intervals. Now turn the edges in all around so as to come within an eighth of an inch from the cloth edge and cover seams at armholes; baste, and hem down, seeing that stitches do not catch through the outside. Press the garment carefully.

The making of the skirt illustrated presents almost no difficult detail, even to inexperienced hands. Four and one-eighth yards of thirty-six-inch satin are required. Fold at center, with selville edges together, and follow the instructions and diagram about preliminaries for cutting. There are five pieces in the pattern—front (F), back (B), two side-gores (S and D), and belt (I). It is made with raised waistline. If necessary to lengthen or shorten, cut through the pattern twelve inches below regulation waistline and separate or overlap as desired.

I THINK most women prefer a front or side-front closing, as it is more convenient and less conspicuous. To close this skirt at left side-front, face the upper straight edge of left side-gore for a depth of ten inches with a straight inch strip of the satin. Bind the upper left edge of front for same distance. Fold under both side edges of front and back at small circles (●), and press. Baste and stitch the left edge of front from top to depth of nine inches, three-eighths of an inch from fold edge. Lap the front and back over adjoining gores, with notches (▷) and edges even; baste and stitch in position three-eighths of an inch from each fold edge. At the left side of front, begin stitching where the placket stitching ended, overlapping it a quarter of an inch, matching accurately.

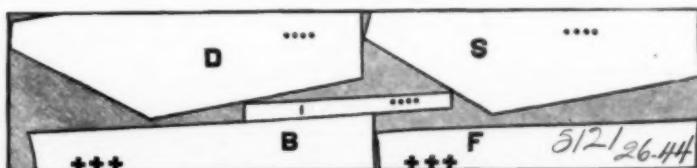


Fig. 3—Diagram for Cutting Skirt

Join the two side seams, matching notches (▷), and baste through long perforations (■). Now try on, make any necessary change at side seams, stitch these, then open and press. Bind the edges with seam binding, and sew weighted

tape from the points at the sides to eight or ten inches below, catching the folds in two or three places to produce effect shown in illustration.

Canvas the belt, turn in ends to fit waist snugly, and stitch. Trim skirt even at top edge, bind with seam binding, turn in three-eighths of an inch, baste and press. Baste belt, with center at center-back, to upper inside edge of skirt, an eighth of an inch from the top, and stitch, continuing the row of stitching to edge of placket.

Sew hooks and eyes on ends of belt, and ball-and-socket fastenings or hooks and eyes on placket; if hooks and eyes, use the straight eyes, and whip a strip of seam binding over under side of hooks, allowing no stitches to show on outside of skirt.

Now put on the skirt, and trim even, the right length, allowing three-eighths of an inch for seam for facing. Cut a three-inch bias facing of the satin. Baste and stitch around lower edge. Turn under, crease and press. Turn in edge three-eighths of an inch, baste and hem by hand or stitch, and press again. This completes the skirt.



Fig. 4—Sewing Braid for Crown

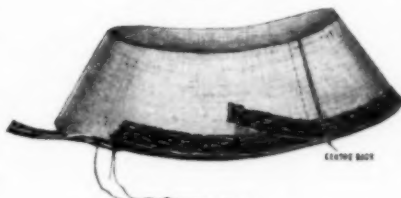


Fig. 5—Binding Hat Brim

THE hat is made of inch-and-a-quarter black hemp braid, of which two pieces are required. Dampen the braid slightly before beginning the work.

The hat pattern is in four pieces: three styles of brim and the crown. For this hat only the turned-up brim (B) was used. Cut it out of black crinoline, lap the edges three-eighths of an inch to join in the back, and sew. Bind the outer edge with a strip of the braid folded along the center (Fig. 5), and turn well under where joined. Begin at outer edge to cover brim with braid, turning into successive rows without cutting the braid, letting it turn off gradually when first row is joined, then following and slightly overlapping the inner edge, until the upper brim is completely covered. Face the brim in the same manner, sewing right through, but making neat stitches.

Press under a cloth. Paper may be used to pin the braid to, in order to keep the crown portion flat while making it. Run a stout thread along edge of braid for two or three inches at the end. Draw this tightly to close center, then let braid circle under end and right around continuously (Fig. 4), sewing inner edge of loose end to outer edge of sewed part, lapping them slightly. Work with wrong side of braid up. When you have a circular mat eighteen and a half inches in diameter, cut the braid, allowing a sufficient length to run gradually under the outside row, with end on wrong side of crown. Sew in place and press.

Lay the crown pattern over this and mark with chalk at circles, small (●) and large (●). Crease at small circles, bring creases to large circles, and sew each pleat securely. Then place over crown edge of brim, sew in place and line. Use braid for a band to cover the edge of crown, tying in a flat bow at one side. Plumes or a choux of ribbon or chiffon may be used if desired for trimming, but the hat may also be worn perfectly plain.



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DAINTY EYELET EMBROIDERY

By HELEN THOMAS

THERE are, have been, and always will be as long as women possess fingers and a desire to create pretty things with a needle, new embroidery stitches constantly springing from nowhere into quick popularity, "but where are the stitches of yesterday?" This popularity, when you really come to look it in the face, is decidedly feverish, rising, falling, and then dying slowly away from sight and mind. The tidies, pillows, scarfs, once much admired, and gay with the "new stitch," are now buried and long forgotten in the attic. And though something new is always interesting at the time, after all's said and done, what are so pretty as the good old stitches, our standbys?

TAKE eyelet embroidery, for instance, can anything be more alluring, when the days begin to get warm, than the dainty waist of fine material, beautified by this kind of work, with its interwoven design of leaves, dots and flower-petals, perhaps, forming an openwork tracery daintily suggestive of coolness and comfort? Then for the little one-piece frocks, lingerie hats, and dresses for the baby—there is, perhaps, no other form of embroidery quite so satisfying and effective. There are so many excellent designs for this kind of work, that every woman should be able to boast the possession of one or more waists, collars and guest towels, embellished with eyelet embroidery.

ONE must not forget, however, that as much care must be taken in eyelet work as in any other kind of embroidery—more, perhaps, as the effect is spoiled if the stitches are uneven and the material pulled. In working the eyelets, whether round or oval in shape, the outline of the figure should first be covered with a running of uneven darning stitch, using the same thread that is to be used for the covering stitch. Then, when the outline is finished, start the over-and-over stitch without breaking the thread. Use a stiletto for punching the



A RUSSIAN BLOUSE IN EYELET EMBROIDERY
Ladies' Waist No. 5145
Transfer Pattern No. 508



EMBROIDERED LINGERIE WAIST
Ladies' Waist No. 4397
Transfer Pattern No. 509

round eyelets, if they are not too large. Oval eyelets should be cut through the center lengthwise and crosswise, and, if necessary, again between, as the material must be smoothly turned back to the wrong side. When this has been done, start the over-and-over stitches, keeping them close together, but not on top of one another. For shaded eyelets, work the same as ordinary eyelets, except that the space between the two lines at the bottom should be padded and then worked with over-and-over stitch on top of the padding.

THE Russian blouses that promise to be so popular this coming season will be gladly welcomed by the majority of women; first, because of their general grace and becomingness to the average figure, and, second, for the reason that they are very easy to trim, and display such trimming to great advantage. The woman who embroiders can see many possibilities in the trimming of these blouses, bandings, of course, being especially effective for such waists. A border design especially adaptable to the trimming of a Russian blouse, and one that attracts the eye immediately because of its unusual prettiness, is illustrated in Figure 1. It is composed of dots of different sizes, arranged in circles, giving an odd artistic effect, decidedly decorative. On this waist they are worked in eyelet stitch, lending a handsome, rather than a dainty look to the garment, which is cut from McCall Ladies' Waist Pattern No. 5145.

This border is, of course, equally appropriate for many other purposes—for trimming costumes, underwear, household linen, scarf-ends, etc. It may be varied in its development by working all in eyelet, all in satin-stitch, or in a combination of eyelet and satin-stitch, the form of embroidery being determined to some extent by the material used. The border is Transfer Design No. 508. It is four inches wide, with two yards in the pattern.

Another little waist, quite alluring in its simplicity and exquisite workman-

(Continued on page 51)

DAINTY EYELET EMBROIDERY

(Continued from page 50)

ship, is made from McCall Ladies' Waist Pattern No. 4397, and embroidered with Transfer Design No. 509, which is very simple to apply, being already shaped for a neck edge. The illustration pictures the exact type of blouse at which women gaze longingly when displayed in the windows of the smart little French shops. How fervently one wishes, then, that no such thing as economy had ever been heard of. Stupid old economy, which will not allow us to have the things we covet! Well, as may comfort our souls, for here is just such another lovely waist, yet within the reach of everyone. All that is needed is a couple of patterns, working cotton, some fine handkerchief linen or batiste, and half an hour or so daily for a very brief space of time, devoted to making cunning little eyelets. Before you know it, there in one's hands is a thing of beauty that we could not, perhaps, have afforded to buy hand embroidered.

SPEAKING of economy—and there is really quite a little that might be said on the subject of how to dress well on nothing a year—the question always arises with the change of the seasons: what shall be done with the old waist to make it look new and different? Many women, but not all, realize that a change in the collar has a wonderful effect upon the last year's waist. The dainty collar illustrated—Transfer Design No. 511—would be an addition to both the old and new garments in the spring and summer wardrobe, as it is exceptionally pretty and of a most becoming shape. It is designed for eyelet embroidery, satin-stitch and punch work, with buttonholing for the scalloped edge.

We all enjoy making and having nice things for ourselves, but when one comes to think of it, how much more trouble and pains we are willing to take in the planning and making of things that are to be given to others! Our interest is a mixture, in most cases, of three-quarters kindly desire to give pleasure, with the other quarter a sub-con-



AN EFFECTIVE COLLAR



Transfer Pattern No. 511



GUEST TOWEL BORDER
Transfer Pattern No. 510



GIRL'S DRESS NO. 5036
Transfer Pattern No. 512

scious and rather harmless pride in showing to those interested in us just what clever creatures we are and what we really can accomplish with a needle when we get right down to it.

THE extremely pretty guest towel illustrated here suggested this thought of taking unselfish stitches for our friends, although we will all be as much interested in duplicating this dainty towel for ourselves. Scallops form a pretty a finish for these towels as can be desired, and are quite satisfactory as to wearing qualities, if made in the proper way. The outline should first be carefully followed with a running stitch in a heavier cotton than that used for the buttonholing. Then the scallops should be padded with an uneven darning or running stitch, always in the opposite direction to that of the buttonhole stitches, and the latter should be worked as close together as possible. After the scallops are finished, work the circles and ovals in eyelet stitch, the other parts in outline or the more solid stem-stitch. The pretty little towel is made from Transfer Design No. 510, which provides for stamping two towels or pillow-cases or scarf-ends, eighteen inches wide.

CHILDREN'S frocks cannot be too dainty and sweet, and into these little garments for the kiddies mothers love to put their most thoughtful skill. The illustration shows a little dress made from McCall's Pattern for Girl's Dress No. 5036. Its piqué collar and cuffs edged with a new banding design are prettily embroidered in solid and eyelet embroidery. The banding, Transfer Design No. 512, is four yards long and has four corners to match. It is adaptable for all kinds of dress trimming and can be appropriately developed in either braiding, beads or embroidery.

Editor's Note.—A McCall Kaumagraph pattern of any of these designs may be purchased for 10 cents at a McCall pattern agency or will be sent postpaid from McCall Company, New York, for 10 cents in stamps.



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NEW IDEAS IN LAZY DAISY WORK

By ORILIE V. DENNIS

IN THESE days, when we hear so much about conservation, it is well to consider how we can conserve our energy in everything pertaining to the household. Embroidery is one of the avenues to which this principle can be applied with great advantage, as the trend of the times has been to bverde everything; the pendulum is now beginning to swing in the other direction, and there is a desire for the more simple things. The busy woman who likes the dainty touch of hand-embroidery is searching for simple, effective designs that can be developed easily and quickly, with which to give the touch of refinement to the home.

One of the easiest and most effective styles of embroidery is what is called Lazy Daisy embroidery. The stitch is a very old one, coming down to us from Colonial times. It was sometimes styled the "wheat stitch," as it was much used by our great-grandmothers in working wheat designs. There is scarcely any style of embroidery so simple, or that gives such effective results with so little work.

It is a stitch that can be used not only for dainty embroidered articles for the house, but in putting the finishing touches on gowns, shirt waists and baby clothes.

One thing must always be borne in mind—the work must be done well, never hurriedly nor carelessly.

The designs for this style of embroidery usually have just straight lines for the

petals, each line indicating where a petal shall be made. The flowers are made in what are called single and double daisies. The size of the flower usually decides whether it shall be a single or a double daisy. In making the single flower just one daisy stitch is used, while in the double daisy two and sometimes three stitches are used, according to the size of the flower and the effect you wish to produce. The pillow illustrated is done in double daisies.

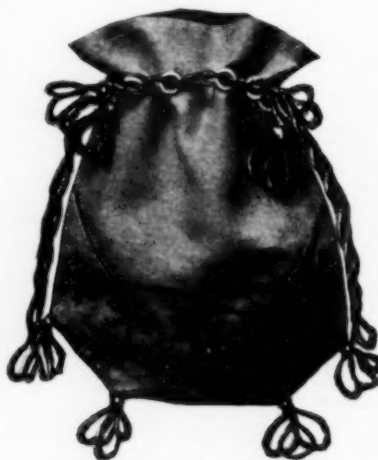
In the design for dresser cover shown in No. 10270, the single daisy is used. It is made as follows:

After stretching the goods tightly in hoops to prevent puckering, bring your needle through from wrong side to right at the base of one of the straight lines close to the center ring; now turn the point of your needle from you, and stick it down at the outer end of the same line and through to right side again through the same hole through which you first brought it (see Fig. 1), and pull your needle through. This will give you a straight stitch the length of the straight line, which will fill the center of your petal and make it solid. Lay your thread down on the left side of your first stitch and place your left thumb on it to keep it in place. Now stick your needle down at base of petal on the right-hand side of your first stitch, and just as close to it as possible, and out again to right side at the end of your first stitch, keeping the thread under the

(Continued on page 53)



HANGING PINCUSHION (10274)



SHOPPING BAG (10276)

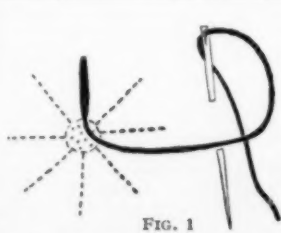


FIG. 1

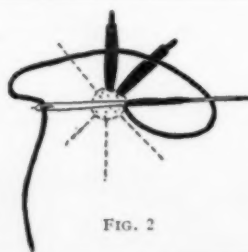


FIG. 2

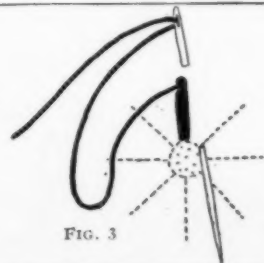


FIG. 3

NEW IDEAS IN LAZY DAISY WORK

(Continued from page 52)

point of the needle (see Fig. 2), and pull your needle through. This gives you a stitch similar to a simple chain stitch. Now turn the point of your needle from you, and stick it down about an eighth of an inch from the end of the loop and through to right side at the base of the next straight line, and you are ready to begin your second petal (see Fig. 3). This short stitch at the end binds the loop in place. You will notice that in doing this work you always bring the point of your needle through to the right side, so that you are ready to take the next stitch. Continue in this manner until the daisy is finished. Fill the center with a large French knot.

Seldom do we find anything more attractive, and at the same time so practical as the two Chambray-gingham dresser sets illustrated. They launder beautifully, look so fresh and dainty, and are susceptible of being developed in many different combinations, harmonizing with the color scheme of the room. Made in dark colors, they are just the thing for the boy's room, and in lighter shades are charmingly dainty for Milady's bed-chamber.

The set, which includes the round pincushion, was made of a pretty shade of pink chambray-gingham worked in white daisies, the banded effect being carried out by using one of the pretty little lace braids about a quarter of an inch in width, which may be found at the lace counter in any of the stores. The little lace edging used to finish the pincushion is a Princess Louise lace braid. I use this edging because of its splendid wearing qualities, but narrow lace may be substituted, or a pretty little edge may be crocheted around the edge of the dainty cushion. These sets may

be made in white linen with yellow or delft-blue daisies. I speak of these two colors because they wash well, and that is something one should always take into consideration in making household articles.

A very durable and attractive combination is a set made of pretty tan-colored chambray worked with yellow daisies with golden-brown centers. When stamping the dresser cover, allow two inches all around for the hem. After the daisies are worked on

the dresser cover, turn the hem up one inch on the right side, baste it down, then place the little braid over the raw edge; this saves folding down and sewing twice. Let the braid run clear to the edge, fold it under neatly, and fasten with a stitch or two. Stitch the braid down on each side, with the machine, being careful to use fine thread.

After the daisies are worked in the little cushion (No. 10271), make the eyelets for ribbon as follows: take a couple of the tiny threads of the embroidery cotton and make a fine chain-stitch around the circle. Shove a stiletto in until you feel the pressure of the chain-stitch against it, then make

a fine buttonhole stitch over the chain-stitch, placing your stitches just as close together as you possibly can. Always remember this: if you want a nice, round buttonholed eyelet, make your chain-stitch short in the padding. Do not take your buttonhole stitch any wider than the chain-stitch, as it will make the eyelet bulky. These buttonholed eyelets wear much better than the Madeira eyelet, and are really prettier if they are well made.

When you have completed the embroidery on the pincushion, cut the cushion out about an eighth of an

(Continued on page 54)



BOOTIES WITH LAZY DAISY TOE (10275)



OBLONG PINCUSHION (10273)
DRESSER SCARF (10272)
IN BLUE CHAMBRAY



LINGERIE PILLOW IN LAZY DAISY WORK
Only half of pillow shown (10269)



LAZY DAISY DRESSER SET
Round Pincushion (10271) and Scarf (10270)
in pink chambray.



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NEW IDEAS IN LAZY DAISY WORK

(Continued from page 53)

inch from the stamped line, then snip in to the stamped line at each place where the two scallops meet; then make a very narrow fold on the right side, and lay the little braid on to cover the raw edge, with the edge of your braid coming just to the edge of the cushion. Baste this down. Now, lay your edging on, with the right side of the edging to the right side of the cushion, having the edge farthest from you just flush with the edge of the little braid and the edge of the cushion, and whip all three together with fine stitches, using about a No. 70 thread. The back of the cushion is made just like the front.

After you have finished the set, dampen it well and press on the wrong side on a soft pad. Lace the little cushion together with No. 2 white satin ribbon as illustrated, cutting one yard in four pieces.

The thread used in making the pink chambray set illustrated was soft embroidery cotton, which has six strands in each group. The full group was used. This thread works up much faster than a twisted thread.

(This dresser scarf, No. 10270; design stamped on pink chambray, 19x45, is sold for 35 cents. Embroidery cotton for working, 10 skeins, 15 cents extra. Round 7-inch pincushion to match, 2 pieces, front and back, design stamped on pink chambray, 15 cents. Cotton for working, 6 cents extra. The two articles and 10 skeins embroidery cotton, free for two 50-cent subscriptions. No lace, braid, or ribbon furnished.)

Another application of lazy daisy work to the attractive chambray bedroom set is shown in combination with coronation braid and French knots in the illustration of Nos. 10272 and 10273. Here the pincushion is oblong, the two sides being laced together with No. 2 satin ribbon, the under side being cut a trifle larger than the upper to give the effect of a double frill about the cushion. The edges of the cushion are finished with narrow lace, put on just as that on the round pincushion previously described. The dresser-scarf has a one-inch hem, bordered with lace beading about three-eighths of an inch in width. An inch above this beading a row of white coronation braid is neatly sewed on around three sides of the scarf, and a second row attached about five-eighths of an inch between. Down the center of the space are scattered heavy French knots. Double daisies with French knot centers and outlined stems adorn the two front corners.

(This dresser scarf No. 10272, design stamped on blue chambray, 19x45, is sold for 35 cents. Mercerized coronation cord, 4 yards, 8 skeins cotton for working, 25 cents extra. Scarf and cotton free for two 50-cent subscriptions. Oblong pincushion to match, No. 10273, design stamped on blue chambray, 7½x14½, 15 cents. Cotton for working, 10 cents extra. The two articles, coronation cord and embroidery cotton, free for three 50-cent subscriptions. No lace, beading or ribbon furnished.)

Another attractive application of the

double daisy work is shown in the lingerie pillow embroidered in white. A square of fine lawn, 14x14, has three-quarter-inch insertion of Valenciennes lace across corners, with group of three daisies with three-quarter-inch centers filled with French knots in silk, in each corner. A three-inch ruffle of the lawn edged with narrow lace extends around the pillow-cover, which laps and buttons under a three-quarter-inch hem in the middle of back for easy removal when laundering.

(This pillow-cover, No. 10260, in three pieces, back, front and ruffle, design stamped on lawn, 13x13, 25 cents; on fine union linen, 45 cents. Embroidery cotton for working, 10 skeins, and 3 skeins floss, 25 cents extra. Lawn pillow-cover and cotton for working, free for two 50-cent subscriptions. Linen pillow-cover and cotton for working, free for three 50-cent subscriptions. No lace furnished.)

Another convenient form of pincushion which takes lazy daisy work nicely is a heart-shaped hanging cushion. The cover is laced together, back and front, through eyelets, with No. 2 white satin ribbon. Both sections of the cushion-cover are edged with narrow lace, and the daisies and eyelets are done in yellow embroidery cotton with centers in French knots.

(This hanging heart pincushion, No. 10274, in two pieces, back and front, design stamped on heavy white linen, 15 cents. Cotton, 2 skeins, for working, 10 cents extra. No lace or ribbon furnished.)

An attractive lazy daisy border is shown on the shopping-bag of heavy natural-colored cotton duck. Orange silk floss was used for the daisy petals, brown for the centers. Brown mercerized coronation cord serves for drawing-cord and tassels (headed by heavy amber-colored single beads), while small ivory rings are used for the cord at neck of bag.

(The shopping-bag, No. 10276, 3 pieces, back, front, and facing for mouth of bag, design stamped on natural-colored cotton duck, 25 cents. Brown mercerized coronation braid, 5 yards, 8 ivory rings, 8 beads, 25 cents extra. Orange silk, 4 skeins, brown silk 2 skeins, 25 cents extra. Entire outfit free for three 50-cent subscriptions.)

Even baby can appropriate some lazy daisies to his own needs, as the dainty little booties illustrated show. These are made of fleece-lined bird's-eye diapering with a pale blue daisy embroidered on each toe, and the ankle-bands fastened with tiny bows of blue satin ribbon.

(These booties, No. 10275, design and pattern for booties stamped on fleece-lined bird's-eye diapering, tape for binding and cotton for working, 20 cents. No ribbon furnished.)

Editor's Note.—For those who wish to use their own goods instead of the stamped material offered here, we can supply a perforated pattern of any design on these pages for 15 cents. Material for stamping and directions are included. We pay postage. Any questions on embroidery will be gladly answered by our Fancy-Work Editor, Miss Thomas.

A LUNCH SET IN MEXICAN CROCHET

By HARRIET EMMELINE BERRY

FROM a Mexican plantation hut to a metropolitan dinner-table is a far cry, yet the idea for my lunch set made just that journey. The Mexican woman who sat stolidly crocheting yard after yard of edging with that unique raised stitch which now makes my lunch set so distinctive did not know, as my friend leaned above her, watching the shining needle fly to and fro, that soon in a far-off city an American needle would be imitating her, and a shining table serve to display the lace she valued so cheaply.

The peculiar raised stitch which is a feature of this crochet work is made by drawing a stitch through a coil of thread wound fifteen times around the needle. No illustration can convey the rich effect thus secured. There is none of the commonplace which sometimes attaches to crocheted edging.

A complete luncheon set consists of six plate doilies, nine inches in diameter; six bread-and-butter doilies, five inches in diameter; six cup-and-saucer doilies, four and a half inches in diameter; six tumbler doilies, two and a half inches in diameter; one oval platter doily, thirteen inches long; two oval vegetable dish doilies, six and a quarter inches long; and a centerpiece, thirteen and a half inches in diameter. The measurements given are for the linen centers, exclusive of the lace. The lace edging is two inches deep.

To make these doilies will require one and a half yards of white linen, rather heavy, No. 13 white cotton thread for the Mexican crochet, and a fine steel crochet hook. One feature of the work is that the edging is crocheted into the linen center, not sewed to it after crocheting. This is an excellent idea to follow for any doilies made with crocheted edging, whatever the pattern. First, cut your doilies. A good idea is to start on a tumbler doily, because one's first work is not apt to be so firm and

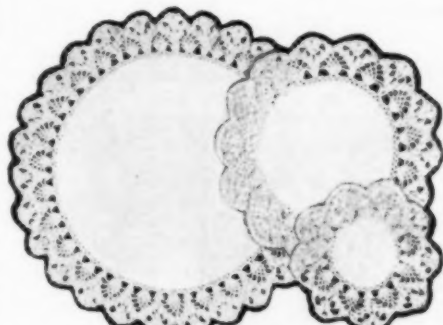
perfect as after one is more familiar with this peculiar stitch. Crochet directly into the linen, inserting the bare hook about one-fourth of an inch from the edge, catching thread over needle and, holding the loose end with fingers, drawing back through; then put thread, and the end you have been holding, over needle again, and draw through loop on needle, even

with the edge of linen center, to act as a sort of over-casting or button-holing. In doing this, roll in the linen edge a little so the raw threads will not show. Circle the doily in this manner, making seventy-two of these stitches, even distances apart. To do this accurately, divide the doily into quarters. When you have eighteen stitches in the first quarter, that will show you the proper distance to allow between stitches on the other doilies. For the first two stitches, catching the thread end makes a double thread over needle. After that, there will be only one thread over needle.

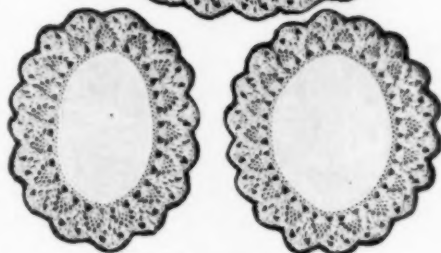
When you have circled the doily, join the row, then chain 5, skip one stitch in the foundation row of crochet, single crochet into second stitch; chain 5, skip one, all around; and join. For the next row, chain 5, single crochet into the first of the spaces in the preceding row; join the row, then chain 5, skip one stitch in the foundation row of crochet, single crochet into second stitch; chain 5, skip one, all around; and join.

The coils are made in the following manner: Chain 5, holding the needle firmly in a horizontal position, wind the thread 15 times around the needle rather loosely, holding the thread firm, however. Insert needle into first space, thread over needle and draw through the 15 rows on needle; thread over needle again, and draw through stitch on needle.

Editor's Note. — Detailed directions will be mailed upon receipt of five 2-cent stamps. Questions cheerfully answered by the Fancy-Work Editor, Helen Thomas.



PLATE, TUMBLER AND BREAD AND BUTTER DOILIES



PLATTER AND VEGETABLE DISH DOILIES

Diamond Dyes Saved Her Suit

"I know you will be interested in my experience with Diamond Dyes."

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"Fortunately, just then a friend called to tell me that she had changed the color of her 'sweater suit'—a white sweater and a white serge skirt. She dyed the sweater gray and the skirt black. When I told her how unsuccessful I had been she said she knew what the difficulty was, and told me to ask for Diamond Dyes for Wool. I went at once to another drug store, and this time I got a package of Black Diamond Dyes for Wool. To be absolutely sure, though, I again tried a small sample first. The results reassured me, and I found that the suit could be dyed perfectly with the proper dyes. My suit looks as new and fresh now as when I bought it, and the color is far more becoming."

CORA BURNS,
OMAHA, NEB.

You, too, can solve dress problems with Diamond Dyes. You need not try them on a sample first nor practice before dyeing even your most costly garments.

There is no knack or secret about using Diamond Dyes. Don't say, "Oh, I am not clever enough to work such wonders." Thousands of twelve-year-old girls use Diamond Dyes.

Buy a package of Diamond Dyes today. It will cost but 10c at any drug store. Tell the druggist what kind of goods you wish to dye. Read the simple directions on the envelope. Follow them and you need not fear to recolor your most expensive fabrics.

Diamond Dyes

There are two classes of Diamond Dyes—one for Wool or Silk, the other for Cotton, Linen, or Mixed Goods. Diamond Dyes for Wool or Silk now come in Blue envelopes. And, as heretofore, those for Cotton, Linen, or Mixed Goods are in White envelopes.

Here's the Truth About Dyes for Home Use

Our experience of over thirty years has proven that no one dye will successfully color every fabric.

There are two classes of fabrics—animal fibre fabrics and vegetable fibre fabrics: Wool and Silk are animal fibre fabrics. Cotton and Linen are vegetable fibre fabrics. "Union" or "Mixed" goods are 60% to 80% cotton—so must be treated as vegetable fibre fabrics.

Vegetable fibres require one class of dye, and animal fibres another and radically different class of dye. As proof—we call attention to the fact that manufacturers of woolen goods use one class of dye, while manufacturers of cotton goods use an entirely different class of dye.

Do Not Be Deceived

For these reasons we manufacture one class of Diamond Dyes for coloring Cotton, Linen, or Mixed Goods, and another class of Diamond Dyes for coloring Wool or Silk, so that you may obtain the very best results on EVERY fabric.

REMEMBER: To get the best possible results in coloring Cotton, Linen, or Mixed Goods, use the Diamond Dyes manufactured especially for Cotton, Linen, or Mixed Goods.

AND REMEMBER: To get the best possible results in coloring Wool or Silk, use the Diamond Dyes manufactured especially for Wool or Silk.

Diamond Dyes are sold at the uniform price of 10c per package Just Out—Sent Free—New Edition—1913 Diamond Dye Annual

This book is full of dress secrets, how to do almost magical things about the home, etc., etc.

Send us your dealer's name and address—tell us whether or not he sells Diamond Dyes. We will then send you this famous book of helps, the Diamond Dye Annual, a copy of the Direction Book, and 36 samples of Dyed Cloth, Free. WELLS & RICHARDSON CO., BURLINGTON, VT.



Light brown suit dyed black



White sweater dyed gray; white serge skirt dyed black



Why your skin chaps and How to prevent it

"The reason for chapping is that the skin, because of unnatural dryness, loses its power of resistance. Like a piece of dry leather, it cracks and breaks under conditions that it endures without strain when lubricated."

"The Care of the Skin and Hair"
—W. A. Pusey, A.M., M.D.,
Prof. Dermatology, Univ. of Ill.

Before going out, your skin should be softened by a light application of Vanishing Cream. It is just the cream to use in this way, because it contains no grease of any kind. It won't harm your gloves or veil.

The moment you apply it, your skin takes it up and it never reappears, as do many other toilet preparations.

Vanishing Cream overcomes all dryness and immediately restores the necessary skin pliancy. Protect your face, wrists and ankles with Vanishing Cream and you won't know what it is to suffer from roughened, chapped skin.

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The Most Beautiful Thing in the World

By MADAME ALLA NAZIMOVA

NO PAGE is big enough to hold the memory of the most beautiful things in a lifetime. They have all been written in that biggest of all books, the Bible, and few of us have reached them. After all, what are the most beautiful things in the world?

To a woman, the most beautiful thing is the thought of it. Most women live in constant aspiration.

There is no intermediate course for the woman who seeks the most beautiful things in the world. No matter how hard she may look for them on the ground she walks, she will not find them there, because they are not material—they are in her thoughts, in the friendships of her heart, in the companions of her mind.

I still remember what I hoped for when I was a child, a girl of four, a silent, rather stupid little dreamer. The thing that seemed to me, then, the most beautiful in the world was to be an actress, greater than Bernhardt, Duse, Ellen Terry, all in one. It was gloriously impossible, a fancy of childhood, but a beautiful thing to me then.

ONE of the most beautiful things in the world is mother-love.

What woman has failed to find beauty in the mere thought of motherhood?

I have an elder sister. When she was eight years old, I played at mothering her. I was only five myself. Since then my only share has been to mother the heroines of master minds.

Music is one of the most beautiful things in the world. It uplifts our feelings from mere transient emotions. Music is indescribably inspiring to all who hear it. It is the prevailing influence for beauty in thought, and it never loses that influence; it lasts to the end of life.

When I was in Berlin, passing through one of the many dark places in my life, Ibsen's Hilda Wangle was, as she has been ever since, my greatest inspiration. That radiant, wonderful, confident, and girlish spirit, walking in upon a world of traditions and decay with a will to overcome its melancholy and despair, became the conquering impulse of rescue. The more I studied her the stronger I grew in self-confidence, in the purpose of a complete survival. Even though she failed to accomplish her supreme purpose, the glory of her aspiration was her success. That is why the character of Hilda Wangle in *The Master Builder* is the part of all

parts I love best. Her inspiration became my own; she was to me the symbol of one of the most beautiful things in the world—ideal ambition.

THEN there is Hedda Gabler. She aspired to a false idea of beauty—but still she aspired. She believed in striving, not knowing that the things she was striving for were in themselves false. The great fact in Hedda Gabler's drama was her ambition for the beautiful thing, though it was false.

We, most of us, fail in the ultimate achievement, but we do our best when we aspire to the thing that is beautiful to us.

Of course, I except the aspiration of personal beauty, now. All that is on my dressing-table at the theater, in the rouge, and the powder, and the grease paint. Outward beauty inspires the senses only. When it indicates a relationship to beauty of thought, it has a real purpose.

To give to others the substance of my aspirations, to give the most, the best, the finest of me, and to be able to do this as an actress and as a woman—this is to me the most beautiful thing in all the world.



MME. ALLA NAZIMOVA

Some Attractive Centerpieces

By EVELYN CHASE

A VERY effective table-top cover for the round reading table in the living-room, where it lies flat, not quite reaching the polished edge, is made of 36-inch tan linen embroidered in a conventionalized rose design, the roses worked in satin-stitch with four shades of pink silk, shading darker toward the center, the leaves in solid Kensington stitch with three shades of green, shading lighter at the top, and the edge button-holed in black. This cover is extremely pretty on a smaller table for porch or bedroom, only in this case it should hang considerably over the edge. In either case it is edged with ecru Cluny lace $3\frac{1}{2}$ inches wide, of which $3\frac{1}{2}$ yards are needed when sewed without fullness. (The design for this centerpiece, McCall K a umagraph Transfer Design No. 507, measuring 36 inches, 10 cents; no materials furnished.)

Now that punch-work has become so universally popular—and deservedly, as it is very pretty work and easy to do—everyone is on the lookout for new and appropriate designs. An extremely handsome and effective centerpiece for the dining-table has a border of large oak leaves developed in this attractive stitch. Before the punch work was started, the leaves were first outlined with an uneven running stitch, then this outline padded with rows of chain-stitch, after which the buttonholing was commenced which extends entirely around each leaf. The centers of the leaves were then entirely filled with punch-work. (This centerpiece design, No. 10277, stamped on 18-inch white linen, 25 cents; 6 skeins embroidery cotton, 3 skeins linen thread and a punch-work needle, 30 cents extra. All given free for two 50-cent subscriptions. On 22-inch linen, 40 cents; given free, with embroidery cotton, thread and needle, for three 50-cent subscriptions.)

A lovely wild-rose design, suggestive of sunshiny spring days, makes an especially attractive bit of embroidery with the edges of each petal outlined in an uneven running stitch, then padded and worked in satin-stitch before the punch work is commenced. The leaves also should be worked in satin-stitch, but with stitches running from centers to edges. Stem stitch, which is more trouble than outlining, but which well repays any extra work by its pretty effect, should be used for the stems of the roses, and the scalloped edge buttonholed after having been well padded. A cunning little eyelet is found in the center of each scallop. (This Centerpiece Design, No. 10278, stamped on 18-inch white linen, 25 cents. White embroidery cotton, 10 skeins, 1 skein linen thread and punch-work needle, 30 cents extra. All given free with two 50-cent subscriptions. Stamped on 22-inch linen, 40 cents; 12 skeins embroidery cotton, 1 skein linen thread and punch-work needle, 35 cents extra. Twenty-two-inch centerpiece and embroidery materials given free for three 50-cent subscriptions.)

Editor's Note.—For those who wish to use their own goods with these designs, instead of the stamped material offered here, we can supply for 15 cents a perforated pattern of any needlework design shown on these pages (except McCall Transfer Design No. 507). Material for stamping, and directions, are included. We pay postage. Our new Fancy Work Catalogue, now ready, contains hundreds of beautiful new designs for centerpieces, shirt waists, etc. Regular price, 10 cents, but will be sent prepaid for only 5 cents if you order at once. Any one sending in an order for fifty cents' worth or more of fancy work will receive a catalogue free of charge on request.



TABLE COVER IN CONVENTIONAL ROSE DESIGN
Transfer Pattern No. 507



PUNCH WORK CENTERPIECE NO. 10277



DAINTY WILD ROSE DESIGN NO. 10278



Men of Tomorrow

Many a boy, started off with a sorry fund of health, has been built into a mental and physical "husky" by helpful environment and properly selected food.

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The boy is really more important than the wall!

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But how about the boy—is his building material being considered?

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Your Spring Outfit is now ready. Your new Dresses and Hats and Spring Skirts and Waists, the ones most suited and becoming to you, all are now ready for your choice.

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Gloves49 " 2.85	Children's Coats	2.98 " 4.98
Home Dresses and Kimonos59 " 4.98	Children's Shoes59 " 2.98
Petticoats49 " 4.98	Infants' Dresses and Coats35 " 2.98
Corsets69 " 5.00	Infants' Bonnets25 " 1.98
Muslin Underwear19 " 4.98	Boys' and Young Men's Clothing49 " 7.98
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We prepay postage and expressage on all our goods to any part of the United States. Every "NATIONAL" garment has the "NATIONAL" Guarantee Tag attached. This tag says that you may return any garment not satisfactory to you and we will refund your money and pay express charges both ways.

NOTE—We have no branch stores and no agents. Beware of anyone claiming to conduct a branch store for the "NATIONAL"

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Are your Tailor-made Suits really a pleasure to you in every way? Do you positively enjoy wearing your suits?

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You select the styles and materials you like. We will cut and make a suit for you—individually for you, and send it to you express charges prepaid. And then—

You try the suit on before your mirror—before your friends. And if all of you don't agree it is by far the best fitting, most becoming, stylish and beautiful suit you ever secured for the money—and if you don't agree that you have saved at least \$5.00 on the suit—then—

You need simply put the suit back in the box, return it to us by express at our expense, and we will refund every cent of your money cheerfully and at once.

May we make for you the one next suit that in twenty-five years we have learned so fully, so perfectly, how to make?

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This special Suit Booklet will be sent you FREE and gladly, but it is sent only when specially asked for. Therefore, in writing us, be sure to say—Send me the Special Suit Booklet.

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And this is the Tailor-Made Suit Booklet

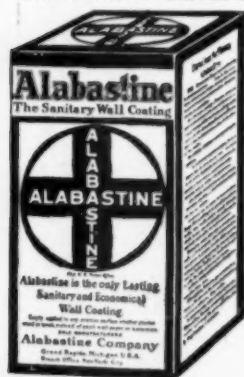
This special Suit Booklet shows all the new Tailored Suits Made-to-Measure. Prices, \$10.95 to \$35. This Suit Booklet will be sent FREE, but only when specially asked for. Also we will send you samples of the new suitings if you state the colors you prefer.

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Alabastine is famous for its soft, velvet



appearance on the walls and its exclusive tints; exquisite pastel shades—rich, deep hues—a wonderful variety. Alabastine is so far superior to any kind of kalsomine you cannot compare the two. This package is your protection against ordinary decorating. When you want Alabastine don't (for the love of goodness—wall goodness, don't!) don't ask for kalsomine—Say Alabastine.

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The correct and most successful material to use on the walls. Decorators never have trouble with Alabastine, and one pound covers more wall space than one pound of any other decorating material, making it the most economical to use. Alabastine is far less expensive than wall paper and absolutely sanitary. Wall paper collects and breeds germs and carries contagion. It is barred from schools, hospitals and public buildings and should be barred from homes and apartments for health's sake—comes in Full 5-lb. packages in dry powder form ready to mix with cold water. No hot water muss or expensive oil. Use a regular 7 or 8 in. wall brush.

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The Flat Wall Paint

To paint your walls all over with washable paint is an unnecessary expense in the home. It is not practical for the housewife to wash her ceilings and upper walls. But it is practical and inexpensive to use Alabasco, our washable paint, in places exposed to finger marks, below the chair rail in dining room and hall, along the stairway, in the bathroom, nursery and for kitchens and cupboards. Neither Alabastine nor Alabasco chips, peels or rubs off when properly applied.



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COMFORT IN THE KITCHEN

By CAROLYN A. DONALDSON

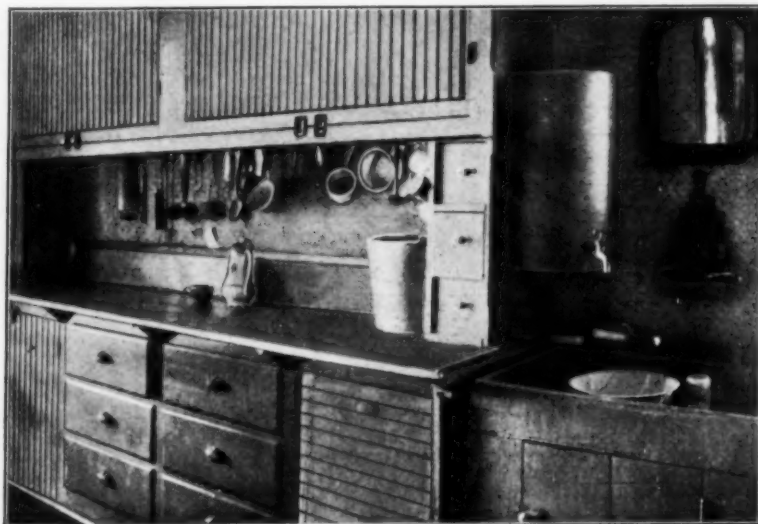
IN LOOKING over house-plans, in various papers and magazines, I find nothing in the way of kitchen arrangements so satisfactory and convenient as my own little workshop. Others who may be in modest circumstances, and whose old-fashioned houses lack many modern kitchen conveniences, obtainable at a small outlay of thought and money, may get some benefit from my experience and the way I worked out my problem.

We bought our low, rambling, old-fashioned cottage to avoid the alternative of renting rooms over a store, which, with three children, the oldest but five years, was not advisable. I was ambitious to do my work without a servant. "You never can," said my friends: but I

with some other rough lumber we had on hand, thus reducing the lumber-bill considerably. But as I wanted my woodwork all painted, we got a cheaper grade than we would have purchased if varnish were to have been used. I also bought the plainest of hardware fastenings suitable for a kitchen, thus saving several dollars on the original hardware estimate.

THE two large cupboards, the woodbox with its drop-cover, and one similar in the woodshed, cost about \$23—\$8.00 for lumber, \$12 for carpenter work, and the balance for hardware, paint and a flooring of plain, brown, inlaid linoleum.

The half-round tank, on the shelf over the sink, must be filled from a pail, but a



TWENTY-THREE DOLLARS' WORTH OF COMFORT

hugged my ambition and studied kitchens, convinced that women do not sufficiently "use their heads to save their heels."

The house had two rooms fifteen by fifteen feet, and three bedrooms—two at the south end, and one, eight by ten feet, opening from the north of the room used previously as a combined kitchen and dining-room: a dreadful practice for delicate women, to my mind. A five-by-eight-foot pantry also opened into this room from the north. Here, I decided, with the partition removed between the bedroom and pantry, should be my kitchen.

NEXT I spent two weeks visiting notable housekeepers and collecting ideas in our own and a nearby village, always with my eight-by-fifteen-foot room in view. My husband and I spent the evenings for a week working these ideas into a plan suitable for a carpenter—a German, by the way, trained in the fatherland. To his attention to detail I credit the smoothly-sliding drawers, bins, and doors that make my kitchen such a comfort and delight.

The partition proved to be boards plastered over, and these he used for shelving,

man can easily do this from the floor, and the convenience is great. This sink has a cupboard beneath for dishpans and skillets, and the zinc covering the board work-shelf is soldered at the corners, making it water-tight. Thus, with all my materials close at hand, much time and many steps are saved.

Notice the number of doors to the cupboards. They do away with all dark and inaccessible corners. The idea of placing the fastenings on the doors is also very satisfactory. The little ring to the right of the flour-bin is screwed into one edge of my flour-board, which slips into a slot. This flour-bin will hold two fifty-pound sacks of flour, besides a sieve and rolling-pin.

After six years of constant use, the paint and linoleum in the kitchen are still fresh-looking, and all the drawers and slides are in perfect working order.

When my work is done for the day or night, everything in the kitchen is behind cupboard doors, or on hooks, as shown in the photograph. This economy of space is no small item, since the doors open through all the rooms in the house, looking right in line with the kitchen.

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1872
1913



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To-day it is the same honestly woven, properly dyed fabric.

For style, durability, and permanency of color it is unequalled.

The original Nurses Stripes in Bates Seersucker Gingham is the standard in all hospitals for nurses' uniforms.

There are many substitutes on the market. Insist upon Bates Seersucker Gingham.

Bates Crown Bed Spreads are made in white crochet and in white and colored satin effects, in correct sizes to fit all beds, with plain, hemmed, fringed or scalloped edges; also with corners cut. We also make white satin effects with floral designs in natural colors to match room decoration.

Ask for **Bates Crown Crochet Spreads.**

Bates Crown Satin Spreads.

Bates Crown Colored Satin Spreads.

Bates Crown Floral Satin Spreads.

Bates Colored Table Damask has the same standing among colored damasks that Bates Seersucker occupies among gingham. Ask for **Bates Damask.**

BLISS, FABYAN & CO.

Dept. W. 72 Franklin St., Boston, Mass.

What Good Form Demands

A Department Devoted to Good Manners
Conducted by VIRGINIA RANDOLPH

WHEN the postman handed Patty a picture post-card from the Real Man, she was jubilant. Of course, the message it bore was very impersonal, merely regretting that he had been unexpectedly called away from home for a week. It didn't even begin with her name, and was signed only with his initials, because naturally no one wants to flaunt even formal terms of greeting before the eyes of Uncle Sam's mail-carriers. But it meant a great deal to her that he had thought of her, away off there in Denver, and had taken the trouble to let her know.



PATTY wanted to answer the card, but her Big Sister objected, contending that a post-card from a man to a girl was merely a friendly greeting and never required a reply. Had he wished that, he should have written a letter. Of course, one might send back another post-card, but no girl of nice taste would want to drift into the easy publicity of a post-card correspondence with a man. Patty's good sense made her acquiesce, rather ruefully, and while her Big Sister wrote at the desk, she curled up on the window-seat with a book that told all about letter-writing, as well as many other points of etiquette over which Patty was puzzled. The mother of Patty's friend Margaret had written her a pleasant little informal note inviting her to a dinner the coming week—a dinner to which the Real Man was also invited—and Patty wanted to answer it in just the proper manner. In the book she found the form her Sister was using to accept an invitation to a formal dinner. It ran, simply:

Miss Livingstone accepts with pleasure Mr. and Mrs. Herbert Griswold's kind invitation for dinner on Wednesday, April the tenth, at seven o'clock.

160 Shady Street

Youngsville

March the twentieth

It didn't seem to Patty quite the way to answer that friendly note of Margaret's mother. While she was puzzling over the question, Big Sister came to the rescue, explaining that one answered an invitation in the same manner in which it was written. Her invitation had been a formal one, reading:

Mr. and Mrs. Herbert Griswold request the pleasure of Miss Livingstone's company at dinner on Wednesday, April the tenth at eight o'clock
Nine, Howard Square

so her answer had been formal; but the pleasant note Patty had received demanded an equally informal answer. Much relieved, Patty settled down on the window-seat again. This is what she wrote:

(Continued on page 63)

LABLACHE

FACE POWDER

WINTER WINDS

with their chilling, marring, roughening breath, leave no trace on the fair face guarded by LABLACHE. It preserves a fine complexion, restores one that has faded. Invisible, adherent, delicately fragrant. Always a delight to women of refinement.

Refuse Substitutes

They may be dangerous. Flesh, White, Pink or Cream. See a box of druggists or by mail. Over two million boxes sold annually. Send 40 cents for a sample box.

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Chic Voile Waist \$1.00 Post Paid

5056
\$1.00
Post Paid



WE want to introduce to you our Spring Selections of Women's Wearing Apparel of which this handsome Voile Waist is a good example; beautifully made, front bands embroidered in fine Japanese floss in a handsome floral design, set between rows of Cluny pattern lace, tucks on either side, long straight lines, collar of beautiful Cluny lace, edged with neat lawn band, with Black Velvet Directoire bow held in place by straps of Cluny lace. Full-length sleeves, Directoire fashion, carefully shaped, trimmed with groups of pintucks, French frill lace insertion. Back of Waist has straight line effect with

groups of pin tucks, fastened with fine pearl buttons. Comes only in White Voile with Black Velvet Bow. Sizes, 32 to 44 bust measure. No. 5056. Postpaid, \$1.00. Your money refunded if not satisfactory. Send today for your copy of our new Spring Catalog, SENT FREE.

THE WEIL
FABRIC CO

1423 Vine Street
Philadelphia, Pa.

What Good Form Demands

(Continued from page 62)

My dear Mrs. Byatt:

Please accept my thanks for your very kind invitation to dinner next Wednesday. I am delighted to accept it, and truly grateful to you for your thought of me.

With happiest anticipations, I am

Very sincerely yours,

Patty Livingstone.

150 Shady Street
Youngsville
March twentieth

The ink was scarcely dry when the bell rang, and Patty ran to the door to discover on the doorstep a messenger boy bearing a huge box of long-stemmed roses with the delightful inscription, "Miss Patty Livingstone."

The card which Patty's hasty fingers discovered among the red blossoms proved to be from the Real Man, expressing his regret at having to break his engagement to call upon her that evening, because of his absence from town.

After her excitement was over, Patty sat down in good earnest with pen and paper. Now she had a real reason for writing. To be sure, Big Sister explained that it should be no more than a note—if there were ever to be letters, they would have to wait until the Real Man himself wrote the first one, but Patty was distinctly happy as she started to write.

Of course, Patty knew that the friendly letter begins in the upper right-hand corner, with the writer's street address, below which is written her town and state. Then an inch below, over to the left, leaving a one-inch margin from the edge of the paper, comes the greeting, "My dear —", followed by a comma. Below

this she placed the body of the letter, indenting the first word one and one-half inches to denote the paragraph. At the close of the letter, Patty wrote, about half-way across the page, "Sincerely yours," followed below by her full name.

Then an inch below at the left, she placed the date, written in full, and, still farther down the page at the left, the name and address of the Real Man, so that, even if the envelope should be lost, anyone into whose hands the letter might fall by accident would still know to whom it belonged.

Editor's Note:—All of us have been placed at times in some unfamiliar situation which has embarrassed or confused us. "What should I do?" we ask ourselves, and this department is planned to answer that question for our readers. Miss Randolph will be glad to reply to all questions which have to do with social usages. If a reply by mail is desired, a stamped, self-addressed envelope should be enclosed.



Smart Styles for Easter Wear



1 M 79
Suit
\$13.98

35 M 80
Dress
\$12.98

1 M 79. A beautiful tailored Suit, made of high-grade all-worsted manish Serge. The semi-fitted coat is designed with single-breasted cutaway front, fastening with large pearl button. The collar and broad lapels are of self material, but there is an extra Robespierre collar and Directorate vest of white Ratine. Ratine collar and vest are attached by means of patent snap-fasteners, and are easily removed. Sleeves are trimmed with smoked pearl buttons. Coat has slightly fitted back and is 27 inches long. It is richly lined with Belding's best quality guaranteed satin. Skirt has a stitched-plait effect down left side of front, which is trimmed at knee with four pearl buttons. Below this is a side plait and inverted plait as pictured. Back of skirt is made with a double box-plait in center, which is stitched down as far as the knee, and from there falls in four loose plaits. Colors: black, navy blue or tan. SIZES: 32 to 44 bust measure, 23 to 30 waist measure, 37 to 41 skirt length; also proportioned to fit misses and small women, sizes 32 to 38 bust, 23 to 26 waist, and 37 to 43 skirt length. **Special Easter Price, Mail or Express Charges Paid \$13.98 by U.S.**

35 M 80. New Robespierre Model Dress, made of a fine, rich, lustrous Satin Charmeuse. Turn-over Robespierre collar is of white satin, and the Brussels net chemisette and collar are piped with satin to match and trimmed with tiny satin-covered buttons. The bows in front of waist are of charmeuse and satin. Three-quarter-length sleeves have fluted ruffles of lace net, and are trimmed with self-covered buttons. Down entire front of dress is a double row of small self-covered buttons, giving a pretty touch of style. A plaited girdle joins waist and skirt. The skirt has a wide stitched panel in back. Dress fastens invisibly in front. Comes in black, navy blue, taupe gray or Copenhagen blue, all trimmed with white collar. SIZES: 32 to 44 bust, and skirt length 40 inches; also proportioned to fit misses or small women, sizes 32 to 38 bust, and skirt length 38 inches. Skirts are finished with deep basted hem, and can be easily altered by customer if necessary. **Special Easter Price, Mail or Express Charges Paid \$12.98 by U.S.**

6 M 78. A Smart Hat for Easter, made of fancy Silk and Hair Braid. Graceful, turned-up brim, which is wider at left side, is held in place by a small satin ribbon rosette; prettily trimmed around crown with handsome Ostrich band, and at left side with Ostrich stick-up. Colors: all black, all Gendarme blue, black with white Ostrich and corse ribbon trimming; also in burnt, with black feather and ribbon trimming. **Price, Mail or Express Charges \$3.98 Paid by U.S.**

6 M 77. Large Hat of Milan Straw, rolled brim trimmed with velvet, round crown also trimmed with velvet and at left side with huge velvet wing and handsome spray of rose and foliage. Very stunning. Brim is 18 inches in diameter. Comes in white straw with red roses and black velvet, or white with pink roses and black velvet. **Price, Mail or Express Charges Paid by \$4.98 U.S.**

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Wouldn't you like to see for yourself just what is to be worn during the coming spring and summer by fashionable New York women? If you are interested in seeing all the pretty New York styles, don't fail to send for our handsome fashion Catalogue. Write today and ask for Catalogue No. 58M.



Our Catalogue illustrates and describes everything in the way of high-class wearing apparel for men, women and children. Over 200 pages, profusely illustrated, showing all the newest, most up-to-date and becoming styles. This splendid fashion Catalogue is a guide to good taste in dress. Be sure to write for it today. **It's FREE.**

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Your Ideal Corset

You have long treasured in your mind a quiet vision of the ideal corset for you,—soft, comfortable, flexible, yet trim and carrying its exquisite figure lines to a nicety.

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Produce Lines of Living Beauty

You will be specially interested in J. C. C. Corsets. For they are designed over living models, and each style interprets the exquisite grace of a beautiful human figure. J. C. C. Corsets are boned with a remarkable non-rustable boning which has the rare quality of permanent flexibility. That is the reason J. C. C. Corsets retain their shape and figure-improving qualities far longer than other corsets.

You will always find the latest style tendencies expressed in J. C. C. Corsets,—yet dangerous extremes, incompatible with good dressing are carefully avoided. J. C. C. Corsets are sold by good stores throughout the country from \$1.00 to \$6.00.—Sensible prices that secure for you the same quality and style excellence for which many women are now paying much higher prices.

Ask your dealer to show you the J. C. C. Corset for your figure. If he cannot supply you we will.

JACKSON CORSET COMPANY
JACKSON, MICHIGAN

"Makers of Corsets
for Women Who Care"



THE WINGED TEMPTATION

(Continued from page 13)

"And I'm glad that I came at that moment, if I served you," he replied gravely—"and I believe I did."

She turned away an instant, looking out of the window, and the color deepened in her cheeks. "I hate to appear like that," she said—"to appear sensational, to let a man go on with his preparations to be married and then publicly to mortify him. I—I think it's inexcusable!"

"It's not inexcusable for you to break off a distasteful marriage," said Peter warmly. "It's the rightest right in the world."

She turned toward him, then, and looked at him with earnest, gentle eyes. "I want you to understand—I want to understand myself, by telling you. You see, I've always known"—she colored—"Antonio, but I never thought I should marry him. Then my guardian, the duke, began to urge it on me, and the duchess, and—Antonio himself was suddenly insistent. But I refused, refused many times. Then Antonio was ill, so ill that the duchess told me he was dying, that he would die if I refused to marry him!" She clasped her hands and unclasped them nervously. "There was a scene, and I consented. I had no thought that I would be urged to marry soon. Imagine my consternation when they announced the wedding day. Antonio, too, recovered rapidly, so rapidly that I was sure he had never been so near death. I told the duchess that I wouldn't be hurried; I spoke quite plainly to him; but the invitations went out. I remember that week with a kind of horror. The more I thought of it, the more I hated the thought!" She broke off, averting her face. It was hard to tell it. "But I think I would have given in," she went on, more slowly, "if I hadn't found that I was watched; that I was, in fact, a prisoner in my own house. Then I had to go—" she paused and turned her face toward him again, a smile dawning in her eyes—"I'm a woman and I had to go! Do you blame me?"

"Heaven forbid!" he replied, with fervor. "I bless the aeroplane, because it rescued you."

She laughed, all blushes. "I tell you it was 'the winged temptation.' I know now why aeroplanes were made, Mr. Gerrish," she added maliciously—"to rescue distressed damsels."

"Mine was made to rescue you; I pray it may always rescue you!" he retorted. Then he pulled himself together—he was saying too much. "In the matter of this trust, Princess, it's necessary for me to have an accounting with the duke. You see that?"

"Yes," she admitted reluctantly. "Do you think me absurd to hide? I—I can't help a feeling of dread of them, of their importunities, their watchfulness, and Antonio—" She stopped abruptly, turning scarlet.

Peter waited. Did she care, even the least bit? It seemed vital for him to know.

"I—I don't want to see him now!" she broke out nervously. "Mr. Gerrish, please don't let anyone know that I'm here

(Continued on page 65)

Knitted Table Padding

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Soft and Thick
The Best Made

The soft cotton strands firmly knitted combine a smooth yielding surface with strength. Does not grow hard with cleansing, as others do. Always retains its cushion value.

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BUST and HIPS

Every woman who attempts to make a dress or shirt waist immediately discovers how difficult it is to obtain a good fit by the usual "trying-on-method," with herself for the model and a looking-glass with which to see how it fits at the back.

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do away with all discomforts and disappointments in fitting, and render the work of dressmaking at once easy and satisfactory. This form can be adjusted to go different shapes and sizes; bust raised or lowered also made longer and shorter at the waist line and form raised or lowered to suit any desired skirt length. Very easily adjusted, cannot get out of order, and will last a lifetime.

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Dept. A, 158 Bay St., TORONTO, CAN.

When answering advertisements please mention McCALL'S MAGAZINE

THE WINGED TEMPTATION

(Continued from page 64)

until Mr. Shelburne comes. I'll feel safer when he's here; he knew my grandfather."

"I'll tell no one yet," Peter assured her, "and Shelburne will stand by your interests firmly. Of course, we've got to have an accounting. I'm waiting today for some papers from Italy. When they come I can put the whole situation before you. You've no cause to thank the Cagliaris. Meanwhile, will you not regard me as your friend, as well as your grandfather's trustee, and let me serve you?"

She smiled. "Have I not from the first?" she asked archly.

He colored like a boy, looking very young and boyish for a trustee. "Believe me, I stand ready; so does the airship. Only call upon us and we'll appear."

She gave him an enigmatic glance, but she smiled a little in spite of herself.

There was an awkward pause. Peter rose; he had just remembered that there were limits to a morning call.

"Some time I hope you'll ascend again," he said.

She held out her hand, laughing a little. "How can I tell?" she mocked. "If the need comes, will you rescue me again?"

"I hope for no greater honor," he declared gallantly.

"Ah, but there is the Grand Prix de la Vitesse."

"Command me, and see if I do not give up the prize!" he dared rashly.

She swept him a charming courtesy. "Mille grazie, signor!" she said.

He bowed low.

Madame Moselle came in suddenly, and began to curtsy, bobbing up and down like a little fat gray bird on a twig.

Peter made his exit as gracefully as he could; he was very red, and he thought that Victoria's beautiful eyes were laughing provokingly, but her smile was sweet.

He got back to his apartments, not quite sure what he felt, but seven fathoms deeper in love than ever, and he found a little violet-tinted, crested note on his table. It was written in a slender, slanting hand, but the careful English challenged criticism.

Dear Mr. Gerrish:

The duke and I are at Meurice's. Will you call this evening at eight o'clock? We are most anxious to see you as soon as possible.

Sincerely yours,

Teresa Maria di Cagliari.

"So!" said Peter to himself, "you are in Paris, and I was followed!"

Then he saw a packet of papers, the papers from Rome that he had awaited, that he had longed for that morning. He ran his eye over them hastily, and then he smiled.

"Of course, I'll go to see you, dear duchess," he said. "I rather think, though, you'll wish that you had stayed in Rome."

(Continued in the April McCall's)

WINNIE had been very naughty, and her mother said: "Don't you know you will never go to heaven if you are such a naughty girl?" After thinking a moment, she said: "Oh, well, I've been to the circus once, and 'Uncle Tom's Cabin' twice. I can't expect to go everywhere."



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IT IS FREE
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YOU will be glad to get this Perry-Dame Style Book. Every page is teeming with the latest New York Spring Styles in Suits, Coats, Dresses, Millinery; in fact, everything for Women, Misses and Children to wear, at prices that will surprise and delight you.

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M 53
\$2⁹⁸

M 54
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M 55
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M 53.—A delightfully becoming Waist of fine quality Satin brocaded in an artistic floral design, with the fashionable Robespierre collar and revers, trimmed with small crystal buttons. The pretty chemisette with high collar and the Robespierre jabot are made of exquisite shadow lace, and add a very distinctive touch. The closing is effected invisibly in front. Colors: White, blue or the fashionable shade of navy blue. Sizes, 32 to 44 bust. This beautiful waist is one of the latest Paris adaptations, and we are very much pleased to be able to offer it to you at this low price because we know you will be delighted with it, and it is always our greatest pleasure to please you. Prepaid, **\$2.98**

M 54.—This very effective and dressy Waist is made of fine quality Silk Chiffon, over a foundation of silk mull, enriched with inserts of beautiful Persian design. The pretty yoke, high collar and jabot are of exquisite shadow lace, finished with a turn-down collar of fine quality messaline satin. The front is made in panel effect, trimmed with crystal buttons and messaline satin, the beautiful Persian material showing charmingly through the silk chiffon. Invisible back closing. Colors: A rich navy blue, the fashionable taupe (which is the new shade of brownish gray), or black; each made over a white foundation and with Persian underlays in beautiful, harmonizing colors. Sizes, 32 to 44 bust. A typical Perry-Dame value. Prepaid, **\$1.98**

M 55.—A very smart tailored Waist of fine quality striped Wash Silk, with a handsome turn-down collar of white silk, trimmed with an edging in an artistic design made of rich braid to match the color of the stripes. The square chemisette of self material and the chic white silk tie, as pictured, afford further ornamentation. Closes invisibly in front. Colors: White with pale blue stripes and braid, white with lilac stripes and braid, or white with black stripes and braid. Sizes, 32 to 44 bust. This waist is one of the very newest models, and is a waist that will attract favorable comment whenever it is worn because of its charming style and exceptional becomingness. Prepaid, **\$1.98**

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A CHURCH FOOD FAIR

By MARY SCOTT RYDER

AS A rule only the largest cities have annual "Food Fairs." In smaller places the idea is an excellent one for a church to adopt when it wishes to raise money. Food is far easier to make than needlework, and more profitable to dispose of. Besides, no form of entertainment could appeal more strongly to the eternal masculine. A really well-organized "Food Fair" will run at a profit, not for a single afternoon, but from three days to a week.

Four committees should be appointed: 1. Executive; 2. Advertisement; 3. Decoration; 4. Entertainment. Three members may constitute the executive committee, which has, as the name implies, general oversight and management of everything. In all affairs of this kind, it is absolutely essential that one person should be the final authority; this is the function of the chairman of the executive committee, so a woman of tact and judgment should be chosen for this position.



STALLS that under no circumstances should be missing are: 1. Peanut Butter; 2. Pickles; 3. Preserves and Jams; 4. Fruit Cake; 5. Candy; 6. Crystallized Fruit; 7. Mayonnaise Dressing; 8. Cookies. Other stalls can be added at the discretion of the proprietors. On whatever ground space is left, the stalls should be erected that are to be rented to the local tradespeople. The stall managers should be selected from among the best cooks, and stall space and a food specialty allotted to each. Though every manager must have assistants to help with the stall decorating and actual selling, all her foodstuffs should be entirely of her own manufacture, and boxed in quite a commercial manner with trade-mark and signature. Portions for the public "sampling" may be kept aside. Crêpe paper is the most practical thing to use for the decorations; and a definite color scheme can be allotted to each stall if desired. Any carpenter can knock up the simple frame-work necessary for the stall foundations and in the center of the hall erect a small band-stand for the orchestra.

An admission fee of a quarter is charged, because of the free samples and the musical entertainment. Of course, all samples are small enough to be "moreish," for thus is the stall-manager able to dispose of her wares. The general treatment of patrons should be generous in the extreme, however, for the sources of profit are three: entrance fees, rental of stalls to merchants, and the sale of food; while the expenses are two only and small at that; paper for decoration and musicians. If these last will give their services because of the cause, the expenses are almost nothing.

The fair may prove a source of steady income if the cooks will consent to receive orders, on a commission basis, to make and deliver their wares in the future.

THE NEW GRAB-BAG IDEAS

By Mary Scott Ryder

PETER PAN, as you know, is the boy who never grew up; and there is no character in recent fiction more fascinating to the small boy and girl. The grab-bag at the bazaar in reality belongs to the children; upon their interest its success depends. Why not have a Peter Pan and Tinkle Bell Mystery Stall this year, for the certainty of its infantile appeal?

To do so requires only a "prop." tree, a young lady at its foot disguised, like the posters of Maude Adams, as Peter Pan, and a small boy confederate hidden behind the branches, with his bag of wrapped-up packages and a tinkly bell to ring whenever the cue is given by Peter Pan.

The conversation that ensues as each little tot approaches the stall is similar to the following:

"Wouldn't you like to buy a present from Tinkle Bell, the fairy?" wheedles Peter Pan. "It will cost ten cents, but Tinkle Bell won't keep the money, for she only wants it to give to the church." With parental encouragement the child surrenders a dime.

Peter Pan, looking upward, calls, "Tinkle Bell!" In response, the bell tinkles. "Oh, so you're there! Well, this little girl (or boy) wants a present. [The bell tinkles again.] Tinkle Bell wants to know if she's a good little girl! How perfectly silly, Tinkle Bell—of course she's a good little girl! She has just given me a bright new dime for the church fund. [Again the bell tinkles.] You're glad of that? Oh, Tinkle Bell, I just knew you'd be! [A package drops and the bell sounds for the last time.] Here's your gift, little girl! Tinkle Bell says she hopes you'll like it."

The children will talk for weeks of their encounter with Barrie's fascinating creations. Could any other mystery booth that would delight them half as much be so easily prepared?

A MISTRESS - MARY-QUITE - CONTRARY Mystery Stall costs some personal effort in the preparation, but little money. The chief requisite is some crepe and tissue paper.

All donations are begged with a plea that they be small in size—not more than five inches square. Around these gifts, wrapped up in leaf-green paper, large flowers are constructed: sunflowers, iris, hibiscus, lilies, etc. Each posy grows out of the ground on a stem made from the branch of a small tree.

The little flower-plot itself is outlined with shells or white pebbles, and Mistress Mary, looking sweet in a garden frock, disposes of her posies at ten cents a bloom; replacing each one sold from a reserve supply that is all too rapidly exhausted.

If it is too much trouble to make so many posies in which to wrap the gifts, prepare just a few of each variety to place in rows of flowerpots around the stall. Through the bottoms of the pots let roots protrude, strings and strings of them, and at the end of each root hang a prize. The counter should be covered with brown paper muslin to represent mold, and the roots may run hither and thither across it here and there until the ends disappear over the edge.

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Made exactly as illustrated, of beautiful all-silk messaline, collar, vestee and fancy shaped cuffs of white shadow lace. New French vest of lustrous white satin, ornamented on one side with silk button-holes, and on the other with tiny sparkling rhinestone buttons. The skirt is very graceful and becoming, trimmed back and front with messaline-covered buttons. The two-tab side-sash, high collar and cuffs are piped with messaline in contrasting color. Dress may be ordered in black, navy blue, taupe gray or Copenhagen blue. Order by number 69M69. Sizes: 32 to 44 inches bust measure; skirt length 38 and 41 inches, with basted hem.

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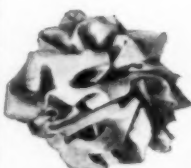
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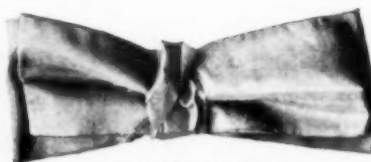
LESSONS IN HOME MILLINERY

LESSON THREE

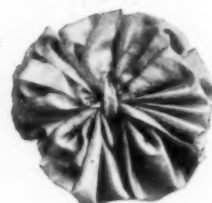
By EVELYN TOBEY



A ROUND ROSETTE



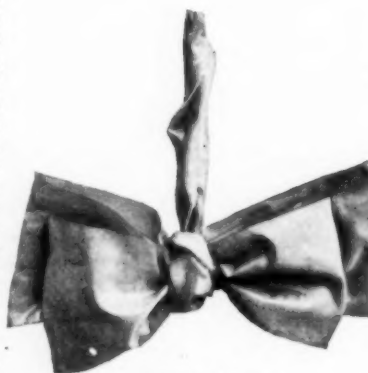
THE ALSATIAN BOW



A FLAT ROSETTE



PUMP BOW



THE BUTTERFLY BOW



AN UNEVEN BOW



THE WING BOW

I SHALL begin this lesson on ribbon bows and how to use them for trimming by asking if you can tie a bow with a shoe-string, a necktie, or a hair-ribbon. Everyone of you will answer, "Of course I can!" That being so, you can tie every bow in this lesson, for there is but one principle for bow-tying, and it is the same for the elaborate "butterfly" bow as the shoe string. The difference is only in the number of loops, their relative lengths and their arrangement. So the most interesting thing about this lesson is that you will discover how much you already know. I dislike to complicate so homely a thing by reducing it to academic principle. I want only to get you to think how you have already tied simple bows, since it is not the process of bow-tying you will need to learn, but the artistic grouping and arrangement of loops and ends. This you will acquire by practice and thought. You may know all the principles of piano-playing, yet never be able to play unless you practice. It is the old pedagogical truth again—"learn to do by doing."

To make the lesson definite, I shall ask you, first, to find a yard of ribbon about four inches wide. If you have no ribbon, use a strip of any material. About eight inches from one end pleat across the width with the left hand, and hold the pleats with the thumb and first finger of the right hand. This eight-inch end will be a

streamer of the bow. Now, about eight inches beyond pleat, cross the ribbon again and fold it to make a loop, catching these pleats with the others between the thumb and first finger of the right hand. From the opposite side lay another loop in the same way, holding all pleats securely with thumb and first finger. Now you have two loops and two ends of a bow, but must have a knot to hold them together and in shape.

To make the knot, carry the last end of ribbon around the pleats, and bring the end through this twist just made, in the same direction it was taking when you made the last loop with it. Draw this knot tight enough to hold the loops and ends. In this instruction the thing for you to get clear is how to make the knot. If you do not put the end of ribbon through the twist from the side of the last loop, you will find that you have made no knot, and the bow will fall apart.

Let us see what you did: you measured and arranged the loops and ends with the left hand, pleated them and held the pleating with the thumb and first finger of the right hand, then with the left hand twisted the end of ribbon around the pleats, and drew it through this twist from the direction of the last loop made.

Let us now begin to practice, by making four even loops instead of two. Pleat so as to make a shorter streamer, about four

(Continued on page 69)

LESSONS IN HOME MILLINERY

(Continued from page 68)

inches, then make the two loops as before. Now fold and pleat loop three so that it lies over the first, and, carrying the ribbon from this third loop across fold, pleat a fourth loop over loop two. Now make a knot, as before, to hold these loops and ends. Loosen the knot a little and lay the bow on your table. Draw the loops and ends so that one end and two loops on one side of the knot are only about one-and-a-half inches long, and on the other side one loop is about five inches long, the other about three inches, and the end about two inches long. Now you have an uneven bow similar to the one we illustrate.



LARGE HAT WITH UNEVEN BOW

SOME bows may have no streamers or ends, as the Alsatian Bow, and the Butterfly Bow. You tie these bows in exactly the same way, but instead of beginning a distance from the end of the ribbon, you pleat as near the end as you can, hold these pleats as before, measure off, and fold the loops first on one side and then on the other.

The Alsatian Bow is usually made of four loops and a knot. The loops on each side of the knot correspond in length. The knot is usually broad, and draws the pleats so that the bow at the middle point is almost as wide as at the ends. This bow is used across the back or front of a broad hat, is usually made of wide ribbon (six or seven inches), and when finished may measure about sixteen inches from end to end. It gets its name from the head-dress of the Alsatian women.

The Pump Bow is more formal. Usually no pleats are made, and the bow is the same width in the middle as at the ends. The knot of this bow is usually not tied, but a piece of ribbon is pleated in a stiff manner and laid across the middle.

four even loops are arranged and before the knot is tied over the fifth one, or it may be done after the knot is tied. You may cover hat wire with a twist of gold cord or silk and make antennae, or feelers, and attach. The width of ribbon and length of loops depend on the size of bow you want and should depend somewhat on size of hat.



TURBAN WITH WING BOW

This is sewed on the back. This bow is used for slippers and for tailor-made hats. Several of them arranged in a line are used, sometimes, up the side of a crown for trimming.

The Butterfly Bow is made like the Alsatian Bow, but has five loops, the fifth one about one-third longer than the other four. This fifth one is twisted and bent out to look like the body of a butterfly. The twisting of the long loop may be done when the

BY THIS time you can copy the Wing Bow, and the Rosettes, with no help. The Wing Bow is made of two long loops folded back over each other; a stitch is necessary to hold these, then the end of ribbon is twisted softly twice around the end. This bow is on the turban hat illustrated. Notice the length of hat, the relative length of loops, and the position of the knot of the wing on the turban.

The rosettes are made like the second bow we tied. The loops are all the same length, and there is the same number of them on each side of the knot—usually three or six. Very wide ribbon, when it is used to make a rosette about six inches in diameter, requires fewer loops than narrow ribbon. One rosette is flat, because the loops are laid flat and the knot allowed to show; the other is round, because the knot is drawn tight and the loops draw up around it in a hemisphere sort of rosette. The tying is identical.

(Continued on page 70)*



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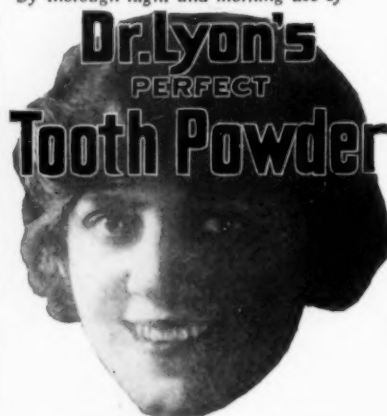
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LESSONS IN HOME MILLINERY

(Continued from page 69)

The less sewing the better; a bow is more graceful and natural if it is not sewed. Use hat wire for stiff loops like the wing bow. Cut it and slope it like the loop, then blind-tack it inside the loop; and, to make it firm, sew ends against hat.

To practice artistic bow-making and trimming, get about four yards of six-inch ribbon, a turban and a large flat hat. Let your material be as attractive in color and shape as possible, for this will add very much to the success of your artistic development. You will need some long pins, and a needle only for tacking. Handle the ribbon skilfully and thoughtfully—that is, know why you fold and crease before you do it. Pin the bow in its proper position to the hat, then sew firmly near the knot, and tack the loops by taking a stitch through the hat from the inside of a loop, bringing the needle back, and tying the thread at the ends. If you will trim these hats, first, only for the practice of trimming attractively, and after that to suit some particular person, you will gain much more help. Before we burden the particular person, let us make bows for the hats. Know, first, what is stylish this season—the stylish shape of bow, and its position on the hat. Then study the hat as if it were a flat canvas, and make your bow the size and shape that will suit the space on that canvas you wish to decorate. If your turban is covered with drapery, then you will want sharp, formal, strong lines in the bow. If the hat is the broad tight-fitting one, you may need a big, "splashing," soft, rounded bow to close up the big hat and make it softer.

Then be careful not to have too much bow—too much of any good thing, we know, is not well. The best rules I know for trimming practice are to ask one's self the questions, "How little?" and "What can I take off that will not be missed?" Too many loops overlap and their value is lost; besides, the strength may be destroyed. Every loop should mean something and have a proper function.

When criticising your work, stand away from it a distance—you will always see an artist standing away from his canvas when he is planning and judging. Have you too many loops? Are they too wide or too long for the space you desired to cover? Are they too sharp or too round? Are there too many creases where the loops are pleated at the knot? Is the knot too tight or too small, and, so, out of proportion to the rest of the bow? Is the bow too fussy? Now we have struck the keynote in the art of trimming—in the art of anything, I think—*Simplicity*.

Editor's Note.—If you have hats to trim, retrim, or make over; if you are puzzling over the making of fetching bows, the proper placing of wings, feathers or other trimmings; if you want to devise an attractive bandeau for your hair, or a pretty boudoir cap for when you go a-visiting, Mrs. Tobey will tell you how. This department will contain, from time to time, clear instructions in every branch of home millinery; while letters submitting special problems will be answered by Mrs. Tobey in these columns, or by mail if stamped addressed envelope is enclosed.



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UNIQUE HUNGARIAN DISHES

By Josephine F. Dawson

AN important point about meats which every housekeeper should understand is that the most expensive cuts contain no more nourishment, pound for pound, than do the cheaper cuts of the same animal.

Of course, there are some cheap cuts of meats in which bone and fat so predominate that they are a poor economy at any price; but the lean, round steak of beef contains as much nourishment as does the choicest sirloin or porterhouse, while from the humble flank, or chuck, we receive more nutriment, for the money spent, than we do from prime ribs.

Money expended on the "best cuts" is paid out for flavor and tenderness alone. In these points the expensive cuts excel.

The foreign housewife understands this much better than does the average American woman, and she is usually an adept in preparing appetizing dishes of the cheap meats, in which skilful cooking supplies the tenderness and savory qualities they naturally lack.

When a cheap meat is chopped, the tough fibers of which it is composed are broken, making it as tender as expensive meat; and in the foreign household, chopped meats are prepared in a number of tempting ways unknown to us.



A truly delicious way of cooking chopped beef is one in which the Hungarian housewife delights. She calls the dish schnitzel. To prepare one and one-half pounds of meat, she first soaks two Vienna rolls in water until the crusts peel off easily. Squeezing the water out of the insides, she places these in a bowl with two eggs, a dessertspoonful of butter, a large grated onion, paprika and salt; then stirs in the meat, mixes all well together and forms the compound into two balls.

IN the meantime she has had another onion, sliced, frying in butter. When this is brown, she pours it into a kettle or saucepan with a close-fitting cover, places the meat balls on it, and pours around them canned tomatoes to the depth of about an inch. The meat is allowed to simmer in the tomatoes for half an hour, when it is turned carefully, so that the balls will not break, and let simmer for another thirty minutes.

Each ball of meat is sufficient for three persons, and when placed on a platter surrounded by the tomato and onion dressing, they make a dish as pretty as it is toothsome and tender. The tomatoes are left unsweetened, and give a pleasant snap to the meat.

For another Hungarian dish, the chopped meat is prepared as for schnitzel, except that a tablespoonful of uncooked rice is added to it with the other ingredi-

(Continued on page 72)



Wool Serge Dress \$3.98

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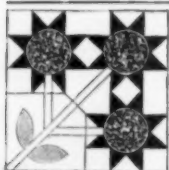


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KAUMAGRAPH DESIGNS WON'T BREAK OFF

UNIQUE HUNGARIAN DISHES

(Continued from page 71)

ents. Then green peppers are hollowed out and stuffed with the mixture. A little flour is browned in butter in the bottom of the saucepan or kettle, and tomatoes are stirred in gradually until the saucepan is half full. Then the stuffed peppers are dropped in and let simmer half an hour. The green peppers surrounded by the red tomatoes make this an especially pretty dish to serve.

The Hungarians also cook the above meat mixture in leaves of fresh sauerkraut, making each ball the right size for a single helping, wrapping the leaves about it, and tying them in place with string. These are simmered in a kettle of water for half an hour, when string is removed and the meat served in its covering.



For a dish popular with both Hungarian and German housewives, beef is cut into thin strips instead of being chopped. The strips are about three inches long, and sufficient of the strips to make a helping are tied about a stalk of celery of the same length. These meat rolls are then cooked in a pot of lentils.

For six meat rolls, a pint of lentils should be soaked over night and simmered for an hour the next day. Then they should be drained, covered with fresh, warm water, the meat rolls dropped in, and let simmer for another hour. The juice of the meat mingles with the lentils, which are served with it as a dressing. Besides being novel and delicious, this dish has a high nutritive value.

THE Hungarian housewife has also the art of transforming common vegetables into novel dishes. String beans she cuts into small pieces and simmers in salt water until they are almost soft enough to eat. Then she drains them, covers with fresh water, stirs in a tablespoonful of butter, a teaspoonful of lemon-juice, and simmers again in an uncovered saucepan until only a little of the liquid remains. This she thickens with flour just before serving, and it forms a pleasant tart sauce for the beans.

The humble carrot, in the hands of the Hungarian cook, becomes a delicious sweet to be served with cold meats. She first cuts two large carrots into thin pieces about an inch long, then places them in a saucepan with a tablespoonful of butter, a heaping tablespoonful of sugar, and just enough water to cover. When they have simmered until the water is almost all evaporated, they are soft enough. A little flour is stirred through them and they are ready to serve. The strong flavor of the carrot is entirely changed by this method of cooking.

Sugar is added to vinegared beets in the Hungarian kitchen, and is a great im-

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UNIQUE HUNGARIAN DISHES

(Continued from page 72)

provement upon the American way of preparing them, as it draws out the flavor of the vegetable. The vinegar is always diluted with the same amount of water.

One of the Hungarian methods of preparing potatoes is to fricassee them. For this a small onion is sliced, fried brown in butter and put in the bottom of a saucepan with paprika and salt to taste. The potatoes, cut into pieces about half an inch square, are placed on top, and boiling water is poured in just to cover them. When the water has boiled away, the potatoes are soft and mealy and tinted a golden red from the paprika and butter. They taste as good as they look.

Asparagus is always soaked in salt water for half an hour by the Hungarian cook. This is an especially good thing to do if canned or preserved asparagus is used, for the salt bath freshens it up to taste like new. After soaking it, the Hungarian cook peels her asparagus—not simply scrapes it, but entirely removes the tough outside skin from each stalk with a knife. After this, she boils it in salt water until it is almost falling apart, when she places it on a tin plate to drain for ten minutes, the plate being set over a pot of boiling water to keep it hot. For a sauce, she browns bread-crumbs in butter, seasons them with paprika and salt, and spreads these over the asparagus just before serving. There is no waste to asparagus thus prepared. Every bit is tender enough to be eaten.

Noodles form the basis of many novel Hungarian desserts. The noodles themselves are always the rich, home-made



variety, and the desserts would lose greatly in excellence if the noodles which can be bought at groceries were used instead.

To make noodles, the Hungarian woman forms a paste of one pound of flour, three eggs, three-quarters of a cup of milk and a sprinkling of salt. This she first works well and then sets aside for half an hour, after which she rolls it out very thin, lets it dry, and then cuts into long strips, about three-quarters of an inch wide. These are dropped into boiling salted water and simmered very gently for twenty minutes.

For the desserts, she uses noodles made the same day. First she warms them in butter in a frying-pan, and then places them, hot, in layers on plates or flat dishes. On top of the first layer, she spreads a filling of jam, of cheese or cottage-cheese, poppy-seeds, sauerkraut or chopped nuts. A combination of cottage cheese and poppy seeds is a favorite filling. Over the filling, whatever it may be, is laid another layer of the hot, buttered noodles, which are then sprinkled with soft sugar. It is better to dish the noodles at once on the individual plates on which they are to be served, as serving them at the table is awkward.

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HOW TO BANISH BLACKHEADS

By ANNETTE BEACON



THE ROUGH WASHCLOTH IS A BEAUTIFIER

IF YOU have not a good complexion, why not try to obtain one? It may take considerable time and labor, but an exquisite skin is well worth working for. Do not, however, attempt to remove imperfections of the facial skin by external means solely, as success will not crown your efforts. While lotions and creams, properly applied, are very helpful, yet it is necessary to discover the cause of the various blemishes and remove it. You will, I hope, not forget this.

Those of you who are sincere in wishing for a pretty complexion must take measures to rid your skin of the ever-present blackhead, for doubtless this enemy to skin beauty has descended upon you. If not, rest assured that it will, sooner or later, so you had best know how to banish it when it arrives.

FIRST, I wish to impress upon your minds that blackheads are partly a manifestation of a very grumpy stomach. Commonplace as it may seem, almost every skin affliction can be traced to indigestion. The moral of this evidently is that you must pamper the stomach, giving it only such foods as will please its fancy. Indulge no more in French candies, pastries, hot breads, fried meats and vegetables, or richly seasoned food of any description. While food frivolities of all kinds are very dear to the modern maid and matron, I hardly think they are worth the disfigurements they bring in their train.

Having told you, in brief, what you should not eat, it is only fair to tell you of the foods that will nourish your body and add to the beauty of your skin. Concentrate, Milady, on chicken, broiled lamb chops, beefsteak, baked potatoes, any of the green vegetables, fruits, soups, simple desserts—such as custards, baked apples, rice served with cream, stewed fruit of any kind—and, last but not least, fresh fruits. If you will live on this simple but appetizing fare for a few months, the time will come, I know full well, when your erstwhile favorites—namely, chow-chow, cream-puffs and candy—will have no attraction for you. The quicker this happy day arrives, the better it will be

for your skin—and, consequently, for you. In addition to living the simple life, you must spend a portion of your waking hours in the open air, as this will keep the various organs active, stimulate your circulation, promote perspiration, and open the skin pores.

I SHALL not believe you if you say you have no time to exercise, as surely you can spare one hour out of the twenty-four for a health-giving constitutional. You positively must, if you wish your skin to be guiltless of the sin of harboring unsightly blackheads. Turn this matter over in your mind for a moment, then decide, like the sensible girl or woman that you are, to become an outdoor enthusiast. Bear ever in mind that fresh air, and plenty of it, means purity of complexion and radiant health.

It is merely common sense to take a hot bath every day, when one's pores are topped with specks of grime, as it will cleanse the skin, make the limbs pliant, and raise the tone of all the vital organs. By all means scrub and scour your body nightly, thus giving your thousands of pores a chance to get rid of their clogging contents.

When you are ready for this beautifying night bath, fill your tub up almost to the brim with hot water, and throw into the steaming liquid half a boxful of ordinary baking soda—which is "turribly" cleansing. If you are the acme of daintiness, you may add a teaspoonful of lilac water or oil of rose. While the water is cooling, you must lean over a basin full of hot water and scrub and scour your grime-flecked facial skin with a rough washcloth, or, better still, a complexion brush dripping with hot, sudsy water. When the skin seems to be as clean as water and soap and friction can make it, spray the face with quantities of fresh water, as it will not do to let the soiled lather dry on the skin. Use the proverbial six rinsing waters, then pat your face gently here, there and everywhere with a soft dry towel, until not a drop of moisture remains. By this time the steaming hot water in the bathtub has

(Continued on page 75)



DO NOT ATTEMPT TO REMOVE BLACKHEADS
WITH FINGER-TIPS.

HOW TO BANISH BLACKHEADS

(Continued from page 74)

surely cooled sufficiently to allow of your slipping into it and repeating your scouring and scrubbing, only this time your attention should be directed to your body. With the bath-brush as your beauty tool, friction the skin thoroughly and begrudge not the soap, as you simply cannot get the skin too clean.

At the last, stand up in the tub and spray the body, first with lukewarm water, then with cold water. A brisk rub down with a sheetlike towel follows, and, lo and behold! your skin is as clean as heart could desire.

IT IS the height of wisdom to slip into a warm dressing-gown before combing and braiding your hair, else being right from a warm bath and the night a chill one, you might take cold and wake up in the morning with an aggravated case of the sniffles.

Now that we have laid a good foundation, let us proceed to give the skin a comprehensive local treatment which is warranted to make both big and little blackheads take to their heels, metaphorically speaking. This treatment is simplicity itself, as you will see.

Wait until you are almost ready for bed, then repair to the bathroom with a small package of ordinary sulphur in one hand. When you have filled a wash-basin with boiling water, open your package of powdered sulphur and throw about a handful of it into the steaming water. Now cast a small sheet or very large towel over your head and bend low over the basin, allowing the sulphurated steam to play steadily upon your face for at least five minutes.

AS THE sulphur fumes are somewhat irritating to the lungs, the lining membrane of the nose and the eyes, it is a wise maiden who holds her breath and shuts tight her eyes while taking this odd treatment for the removal of blackheads. Of course, I do not expect you to go without breathing for a full five minutes—that would be expecting too much—but I do earnestly ask you to tuck your head outside the all-enveloping cloth each time you wish to inhale. Don't forget this, please. When the five minutes are up, hasten,

while the pores of the skin are wide open, to cover the face with a handful of some good blackhead cream. The ordinary creams will not do for this purpose, at all, as they lack one important ingredient! This cream must remain on the skin for at least three-quarters of an hour, and once or twice during that time it would be expedient to lay a compress heavy with hot water over the face, as it is important, if one wishes the best results

from this treatment, to keep the skin as warm as warm can be until the cream is removed.

WHEN the clock has at last ticked out forty-five minutes, my lady fair must seize upon a small ball of absorbent gauze and rub it gently over the face until not a vestige of the cream remains.

What next? Why, now is the time and now is the hour when all the blackheads that have not been banished by the sulphur and cream bath must be forcibly expelled. With the aid of a comedone extractor—a little steel instrument for sale at all drug and general stores—this task is easily accomplished. It is not everybody who knows how to use these blackhead extractors, so perhaps it would be a good idea for me to show you the way. If you are ready for

your lesson, maids and matrons, hold the little instrument so that the blackhead to be removed comes in the center of the tiny opening that you will generally find at one end of the extractor; then press down upon the flesh until the obnoxious blackhead just has to pop out of the skin and through the hole in the instrument. Every time one of these small "plugs" is extracted, bathe the part for a moment with the following lotion, so the open pore will contract.

Alum	80 grams
Almond milk (thick).....	1½ ounces
Rosewater	6 ounces

Dissolve the alum in the rosewater, then pour gently into the almond milk with constant agitation.

When you find that the last of the blackheads have capitulated, cover the face again with cream—not the black-

(Continued on page 76)



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HOW TO BANISH BLACKHEADS

(Continued from page 75)

head cream, though—and wend your way to bed.

This treatment should be taken every third night until the blackheads are no more, unless the sulphur steam bath unduly irritates face, in which case it would be well to let five days elapse between attacks on your cuticle.

Never make the mistake of trying to extract blackheads with pins, needles, or by squeezing the offending part between two finger-tips, as this bruises the skin and sometimes causes blood-poisoning.

Every woman who covets a skin free from comedones should fall into the habit of massaging her face with a cleansing cream every night, just before going to bed, as, if this cream is rubbed well into the pores and then removed with a woolen cloth, it will enable the pores to throw off deep-seated deposits of dirt that mere soap and water cannot budge.

A dainty skin-cleanser which I think you will like, once you give it a trial, contains the following ingredients: white wax, one ounce; spermaceti, one ounce; sweet almond oil, six ounces; distilled water, one ounce; glycerine, one ounce; and salicylic acid, forty-five grains.

Combat the blackheads which infest your skin, with patience and determination, and you will eventually win to your goal—a clean skin.

Editor's Note.—Every woman possesses the possibilities of attraction. Beauty often lies merely in clear eyes, well-cared-for skin, nicely manicured nails, soft and luxuriant hair and an attractive figure. Health, too, may be found on the same road which leads to charm of personal appearance. It is Miss Beacon's object in this department to lend every aid to the woman who wishes to improve her appearance and her health. All inquiries will be cheerfully answered by mail, if a stamped, addressed envelope accompanies the request.

SOME TOOTHsome SANDWICHES

MARSH MALLOW SURPRISES.—For a sweet sandwich, dissolve a dozen marshmallows in a double boiler or over the steam of the teakettle. When melted, beat in a quarter of a pound of chopped raisins, and, if you wish, a few nuts, and spread between thin slices of bread and butter. Tiny sandwiches of sliced cake are delicious with this filling.

SANDWICHES OF FIG PASTE.—Nuts, figs, and raisins chopped together, with a tablespoonful of peanut butter to each cupful of fruit, makes a delicious sandwich.

GINGER SANDWICHES.—In an emergency, sandwiches may be quickly made from a jar of Canton ginger. Cut the ginger in very fine pieces, and lay between un-buttered slices of white bread. If you have any dates to add to the filling, it makes a wonderful combination.

HAM SANDWICHES.—One cupful of finely-chopped ham, one-half tablespoonful of finely-chopped olives, one-half tablespoonful of finely-chopped pickles, three tablespoonfuls of mayonnaise dressing. Spread the mixture between lightly-buttered slices of white bread.

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A ST. PATRICK'S DAY PARTY

By Florence Scott Bernard

MOST of the holidays are very exacting in their requirements for parties. On Washington's birthday, for instance, we must be patriotic and decorate with American flags, or else be haunted by a vague sense of the gentleman's disapproval. And on May Day the Goddess of Flowers demands her homage. But when we come to St. Patrick—who ever heard of an Irishman demanding anything at a party except that one enjoy himself with true Celtic abandon? So a St. Patrick's Day Party may be whatever we please, with the whole sunny land of Erin to draw upon for suggestions.



If you are tired of trying to invent new devices for celebrating the other holidays, and yet like some main idea around which to plan your entertainment, such as a fête day affords, then do give a "Pat's Party" like the one at which I was a guest.

The invitations were written with white ink on green shamrocks, such as you can buy during March at almost any stationer's for ten cents a dozen, or which you can make yourself from green cardboard. Here are the verses:

On St. Patrick's Day, at the hour of eight,
We pray you come to our garden gate;
If you knock thereon with gentle hand,
We'll welcome you to Erin's land;
And, with games and merriment most hearty,
We'll try to give you a real "Pat's Party."

They were signed "Pat and Patricia," so the guests were not surprised when an Irishman and his little woman welcomed them at the door. They looked exactly as though they had stepped from the pages of an old-time Irish tale. Pat had a very high hat with a narrow brim, made by covering a cardboard frame with green paper muslin. A pair of old trousers had been cut off at the knees to make knickerbockers, below which appeared black silk stockings and pumps. A white negligee shirt with a frill down either side of the box-pleat in the front, a high standing collar with a flowing windsor tie, a velveteen jacket and a very low-cut waistcoat of green paper muslin completed the costume. Patricia wore an adorable old-fashioned soft gray dress with a fichu crossed sedately in front.

Upstairs an Irish maid helped the guests remove their wraps. She wore a piquant white cap, a short, very full green paper-muslin skirt, a loose white waist with short sleeves, round neck and a broad shaped girdle of black velvet laced up the front.

As they descended to the parlor the adventurers into Erin met sweet greeting from the music of a harp hidden behind a leafy screen.

The decorations were unique. A carpet of green cheesecloth was spread over the floor, and the walls were covered with green-and-white streamers of crêpe paper.

(Continued on page 78)

Adaptability to almost any type of costume is one of the reasons for the great popularity of

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The responsiveness of these beautiful Cheney Silks to the varied designs for Spring wear make "Shower-Proof" Foulards the logical choice of discriminating women.

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The reason is plain.

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You may have tried strong, harsh compounds that give poor suds. They simply grind off the dirt, therefore must be used freely and wastefully.

The grinding gives your tins a dull, "frosted" finish. In time it wears off the tin surface.

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In giving your tins the desired mirror-like glitter, Sapolio's rich, cleansing suds help materially. Sapolio's suds make harsh, injurious materials unnecessary.

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A ST. PATRICK'S DAY PARTY

(Continued from page 77)

Cheesecloth might have been softer in effect, but it would also have been more expensive. In every available place were pots of starry-white narcissus, encased in shamrock receptacles. Each one of these miniature jardinières was made from four pieces of green cardboard, shaped like shamrocks, touched up with gilt paint at the edges and laced together with an opening large enough for the pot to slip through. It would have been simpler just to cover the pots with a piece of green crêpe paper held in place with white ribbon tied round the center. The screen hiding the harp was arranged with wire netting and vines, with artificial flowers entwined in the meshes. Palms and spreading ferns were banked at the base of the screen. The neighbors had been glad to lend their greenery for the occasion. Of course, the green symbolized the emerald beauty of Ireland, as it first greeted St. Patrick's eye.

The table had a centerpiece in the shape of the "harp that once through Tara's halls." (You know that old song?) It was made from a frame of gilded wood, and the strings were of narrow white ribbons. Through them vines and tiny rosebuds were twined, and the whole harp rested on a bed of smilax and shamrock. Green and white streamers were suspended from the chandelier to the four corners of the table, and were caught there with sprays of narcissus and ferns. A green bowl of these graceful flowers stood at either end of the table. The souvenirs were green satin pincushions in the shape of the shamrock, and the place cards were painted with designs of shamrock and narcissus. The



candies were served in green paper high hats, and the salted nuts were in the bowls of clay pipes. The latter were tied with green ribbons. The menu consisted of green-pea salad on lettuce leaves, shamrock-shaped sandwiches of bread and butter, tied with green ribbons, narcissus balls made of cream cheese, stuffed olives, green onions, Irish potato croquettes in shamrock nests, pistachio ice cream, green iced cakes and after-dinner mints.

The amusements were novel and entertaining. Four charming little girls, dressed as Irish colleens, sang some of the old ballads, and the guests were asked to guess the authors or the titles. A framed picture of St. Patrick was given as prize. You can find these songs in any song-book, and of course you do not need to confine yourself to Irish melodies.

Later, as we rested in the interval between two games, the colleens appeared again, and recited rare poems from Irish literature that gave the right atmosphere for the party. I won't tell you just what they were, because it will be such fun to hunt them out yourselves.

The guests were next asked to guess

(Continued on page 79)

A ST. PATRICK'S DAY PARTY

(Continued from page 78)

the number of corks of all shapes and sizes that filled to overflowing a large green wicker basket which had been brought in. An Irish hat filled with bonbons was given to the one whose guess was nearest correct.

Then the corks were distributed among the guests, the basket was placed on a table on one side of the room, with Pat standing beside it as referee, and they tried to see who could throw most corks into the basket. The corks are so light that it is surprisingly hard to aim them accurately. The prize was a bouquet of narcissus tied with green ribbon.

For another game the guests were seated in two rows. A question-asker stood between the rows, and a judge sat at one end. The question-asker put questions in turn to each opposing couple, and score was kept as to which of the two most quickly answered his question with a word containing the syllable "Pat."



Answers had to be made before the judge finished counting ten. The side whose players proved most prompt in answering was declared the winner. Some of the questions were:

What is your name? Pat.
What is on John's trousers? Patch.
Who loves his country? Patriot.
What are used in making dresses? Patterns.
Name a fruit of genius? Patent.
What is needed by every woman? Patience.
What suggests sadness? Pathos.

In the last contest, the guests were given potatoes, knives, chalk and tooth-picks, and told to make therefrom an animal—a pig, by choice. The results were truly hard to classify. The prize, a toy pig bank, was awarded to the artist who evolved from his potato a truly Dublinesque animal with a curly tail.

As a final treat at our "Pat's Party" the colleens appeared again. Aided by two older girls and a man, they gave a one-act play by William Butler Yeats. It was beautiful, for it required no scenery, and they caught the spirit so perfectly that for twenty minutes we were all transported to the land of joys and delicate imaginings.

Afterward, Patricia confided that there were so many other games she had wanted to play, she had scarcely known how to choose. But her party proved so gay and happy that she was glad she had reserved the remainder for next St. Patrick's Day.

Editor's Note.—All of us like to strike an original note in our entertaining. Miss Burne, our Entertainment Editor, is bubbling over with ideas for every kind of a party luncheon, dinner, or other form of entertainment you could possibly want. She will take a real interest in any plans you may want to carry out, and be glad to offer suggestions and advice by mail if a stamped, self-addressed envelope accompanies your inquiry.

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CODFISH IN MANY FORMS

By CARRIE D. MCCOMBER

DELICATE cooking and attractive serving will convert even so plebeian a food as salt codfish into a dish fit for a luxurious table. One of the most popular specialties of an old New York hotel, which, until it was torn down to make way for a skyscraper two or three years ago, was noted for its fine cuisine, had boiled salt codfish for its basis. It used to come to the table in the center of a platter, masked with a rich egg sauce, and trimmed all around with vegetables—nicely buttered slices of boiled beets, little carrots, boiled onions and boiled potatoes of miniature size. With the platter always appeared a mayonnaise bowl heaped with dice of fat salt pork fried crisp and dry. It was one of the humors of the place to watch a person the first time the dish was offered. For, in the majority of cases, the pork was first scorned, then almost invariably it was eaten to the last piece before the platter was cleared. There was something strangely harmonious between the crisp pork and the fish. This dish, by the way, had a better scientific balance than most restaurant rations, for the pork and the rich sauce supplied what the codfish lacked in oil, and the vegetables did the rest.

There is another little known codfish preparation which deserves a larger acquaintance. The boiled fish is arranged in the center of a platter, hot boiled rice borders it, and tomato sauce is turned over the whole. For the sauce, a minced onion is cooked in two tablespoonfuls of butter until it is yellowed, and then a pint can of tomatoes is turned in. The mixture cooks for fifteen or twenty minutes longer, and is strained. The sauce can be thickened with a tablespoonful of flour; if it is wanted. Season with salt and pepper.

TO BOIL codfish, select a nice thick white piece, soak it overnight in cold water, rinse, and parboil. Then simmer slowly for ten minutes. Lovers of codfish serve it boiled with white or egg sauce, the latter being a simple white sauce to which the chopped whites and the powdered yolks of hard-boiled eggs have been added.

Down Gloucester way, however, where salt codfish is at home, they will tell you not to boil codfish. Instead, these good Massachusetts housewives say to cover the fish with cold water and put it on a part of the stove where it will heat slowly. When the water is scalding, but before it boils, turn it off and renew with cold

Bring this to a scalding point in the same way, and repeat three or four times. Only when potatoes are cooked with it do Gloucester folk let salt codfish boil.

CODFISH cakes, too, seldom merit the reputation which their New England origin gave them. The usual fault is that they are too stiff and thick. Mix equal parts of shredded fish and hot mashed potatoes, and with milk or cream to make them moist, beat them until they are creamy. Beat in the yolk of an egg for every two cupfuls of the mixture, and have it a little too soft to handle until it is chilled in a cold place. Then form into small balls, roll in egg and bread-crumbs, and fry quickly in deep hot fat.

So simple and ancient a dish as creamed codfish often comes to the table poorly prepared, and the reason is usually over-economy in butter. For codfish, which is singularly lacking in oil, two rounding tablespoonfuls of butter are not too much for two level tablespoonfuls of flour and a pint of milk. More butter would not spoil the sauce, but in a day of high prices such as this, it might well be accounted an extravagance. Allow a pint of shredded codfish for a pint of

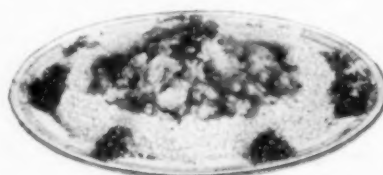
sauce. Cook the fish in the butter for two minutes, add the flour, and cook for three minutes. Then turn in the milk, which should be hot, and stir until the sauce thickens. A Spanish sweet red pepper—the kind that comes canned—shredded and stirred in during the cooking, contributes to the flavor of this dish as well as of creamed finnan haddie.

Potatoes and salt codfish that have been cooked together make a tasty hash fried like the usual corn-beef hash. Flake the fish very fine, and chop the potatoes.

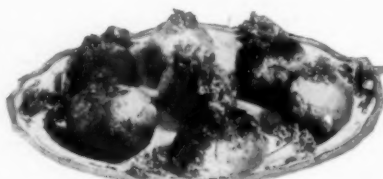
Here is a Gloucester soufflé: Four large potatoes, a cup packed full of finely shredded codfish, two eggs, a third of a cupful of milk, two tablespoonfuls of butter, and salt and pepper to taste. Boil the potatoes and mash and beat them to a cream with the butter and milk. Stir in the fish, then the beaten yolks of the eggs, and, lastly, the stiffly beaten whites. Turn the mixture into a buttered dish and bake in a quick oven about fifteen minutes. Send to the table in the baking-dish, like all soufflés.

An old-fashioned way of preparing a soufflé is to mix all the ingredients but the eggs—fish, milk, potatoes and butter—and bake about ten minutes, then beat the yolks and whites of the eggs sepa-

(Continued on page 81)



BOILED CODFISH WITH RICE AND TOMATO SAUCE



DELICIOUS CODFISH BALLS

CODFISH IN MANY FORMS

(Continued from page 80)

rately, mix them and spread over the top of the dish, and bake just long enough to get a delicate brown color. This, as well as the first soufflé, should be sent directly from the oven to the table, and the family should be ready to eat it. The fluffy character of a soufflé is ephemeral.

For salt codfish au gratin, cook the fish, and flake enough to fill a pint cup. Make a sauce with a cupful of milk, a tablespoonful of melted butter, and the same of flour. Mix the sauce with the fish, and turn into a buttered baking-dish. Sprinkle the top thickly with grated cheese, powder lightly with fresh bread-crumbs, and bake in a hot oven until the top is a light brown.

Broiled salt codfish is particularly tasty when the appetite has become somewhat jaded. Soak the fish overnight, or put it into cold water and bring to the scalding point two or three times. Then drain and dry, break it into individual portions, dip each piece into melted butter and broil over a quick fire. Remove the fish to a hot platter, pour over it several tablespoonfuls of cream, and serve.



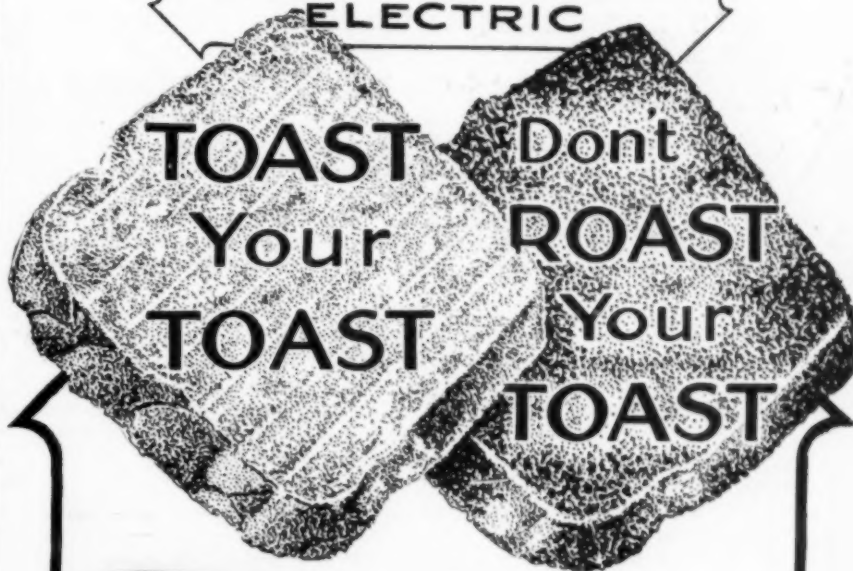
CODFISH AU GRATIN

When any boiled codfish is left over, prepare it in the following way for a luncheon or breakfast dish:

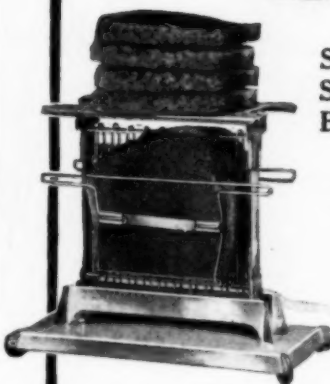
Put one pint of milk on to boil, adding to it one bay-leaf, a small piece of onion, a blade of mace, a sprig of parsley. Cook together two tablespoonfuls of butter with two of flour until they sizzle. Then gradually stir in the boiling milk, and afterwards add the well-beaten yolks of two eggs. Take from the fire, strain, and add salt and pepper to taste. This makes a delicious sauce for any fish. Now put a layer of this sauce in the bottom of a baking dish, then a layer of the fish, then another layer of the sauce and so on until all is used, having the last layer sauce. Sprinkle the top with bread-crumbs and dabs of butter, and leave in the oven until a nice brown. Serve in the same dish.

A genuine baked chowder is made by cutting two pounds of cod into inch squares. Fry a sliced onion in a tablespoonful of butter. Remove the onion and put the small squares of fish into the pan, tossing them about until they become well coated. Pack the fish in a buttered baking-dish alternately with slices of boiled potatoes, half a pound of minced salt pork, small pieces of butter rolled in flour, minced parsley and two chopped tomatoes. Pour over all a cup of cream, or of oyster liquor seasoned with salt and paprika. Then add a layer of cracker-crumbs. Cover the dish and bake for half an hour. Then remove the cover and brown.

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OILING UP OUR HOMES

By Mary Hamilton Talbot

HOW many of us there are who have blessed our neighbors for opening and closing doors at night which had loudly protesting hinges! Yet even a handy lead-pencil, in the absence of the oil-can, will stop the trouble, for graphite has marked lubricating properties, although a solid. This is due to the fact that the small flakes become packed tightly into any depressions in the bearing surfaces, making them very smooth. Raising the door slightly will assist in the work of getting the graphite where it is needed. If the door-knobs and locks in the house had but a few moments' attention from the housemother, what bangs and tugs might be saved. Take off the lock in which the key is turned with difficulty and give it a little oil; when replaced, it will work so well you will feel repaid. Likewise, when the latch moved by the door-knob works so badly that the door has to be closed with a bang, owing to the force required to press the projection in unless the knob is turned, many a jump of the nerves will be saved if some oil is injected, for it will make the door latch with almost no noise.

A few drops of oil in the window fastenings causes them to work easily, and,



too, if you value your strength and peace of mind you won't neglect the window pulleys when going around with the oil-can. In these modern days of haste, poorly seasoned wood is frequently used in building both our homes and the furniture in

them, with the result that the changes in temperature are registered in swollen doors, bureau drawers, etc., making them hard to manipulate. Soap is probably the best lubricant for making them work well. It should be rubbed thoroughly on the sides and edges of drawers, and along the edges of the doors. A great many people, instead of doing this, have the offending place planed off when swollen, with the result that when the house is well heated up and the size of the door or drawer is reduced by it, it is too small, and in the case of the door, rattles easily. So, lubricate instead of using the plane!

THE little foxes spoil the vine"; that is their mission in life, and they do their work well. Household squeaks and noises belong to this class of "little foxes." Small, but nerve-racking, they are the cause of making many a person feel "just ready to scream." Yet they are unnecessary, for the machinery of our homes should be so oiled that its operation is perfect. Doors should move without apparent effort, and certainly without noise, bureau drawers ought never to stick or bind, nor should the hundred and one other things we daily handle in our house-keeping require any appreciable exertion to operate. A little lubrication will amply repay the time and attention it requires.

When two dry surfaces are rubbed together under pressure, friction results.

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OILING UP OUR HOMES

(Continued from page 82)

This shows itself in several ways, such as the hard work required to cause the motion and, also, heat or noise or the wearing or grinding away of the surfaces. However smooth the surfaces in contact may appear, they are in reality rough, much like sandpaper if seen under the microscope. It is, therefore, the interlocking of these projections which causes the friction. While no material wears to a perfectly smooth surface, still it may become improved by some wear. This explains the easier working of a sewing-machine or egg-beater after some use.

The only cure for all these evils is lubrication of some sort. Noise, especially such as a squeaky door hinge, can always be stopped if the remedy, oil, can be properly applied. It separates the two bearing surfaces so that they do not actually come in contact, and really acts like

many little rollers in easing the motion. In time, however, this oil or soothing-syrup wears out, so that it must be renewed from time to time.

Every housewife should keep in a handy place a can of oil and then look after the "little foxes" at least once a month. Only a drop or two is required for each bearing, but care has to be taken that none of them are overlooked. Any oil remaining on the outside of the bearing must be removed with a cloth or it will collect dust and stain clothes coming in contact with it. The pumps for well or cistern, the clothes-wringer, the ice-cream freezer, the meat-grinder, the baby's go-cart, and a dozen or more things, all need the oil applied. I left the ice-cream freezer and the meat-grinder out of the

monthly oiling for a long time, fearing that in some way the oil might find its way into the food, but if the construction of these machines is carefully examined it will be found that this has been guarded against; the labor of turning them can cer-

tainly be reduced by lubrication.

Aside from the lubricating properties, there is a use for oil in the home which cannot be overlooked, and that is its prevention of rust on metal surfaces. The oil in this case sinks into the pores of the metal, forming a delicate, imperceptible covering that prevents corroding action of air and moisture. The carving-knives and all steel cutlery, as well as father's razor and the boy's pocket-knife, can be kept free from rust by a bit of oil from time to time. And, did you know it is rust in the joints that causes the ribs of your umbrella to break? A broom straw dipped in oil and applied to them will lengthen the life of the umbrella.

While machine oil is the best kind for general use, almost anything can be used

(Continued on page 84)



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Dept. H. 72 Franklin St., BOSTON, MASS.

OILING UP OUR HOMES

(Continued from page 83)

in an emergency. Even water will stop the squeak of a pump-handle, but it requires frequent application. Olive oil or butter, tallow or lard, would be much better, as they are good lubricants. They



have the disadvantage, however, of being expensive and emitting a bad odor if they become rancid. Vaseline is, perhaps, the best of anything usually found in the house, and it may, if desired, be used regularly for general work. For a sewing-

machine or clock it is, of course, too solid, but for the ice-cream freezer and the other places where oil which will not run is desired, it is very well adapted.

In the absence of light machine oil, kerosene, coal oil, lamp oil, petroleum—it goes by different names in different parts of the country, but is the same thing—works well on sewing-machine or type-writer. If used freely on cheap time-pieces, such as alarm clocks which have passed their prime, it will restore them to usefulness. This is due to its effect in washing away the dust and dirt which is clogging the mechanism, as well as to lubrication of the bearings.

It is astonishing, too, how the clogging dirt, which tries the nerves and temper, vanishes before the smooth persistence of kerosene oil. One weary housewife who had squandered a morning in trying vainly to restore the bathtub to its pristine whiteness, discovered finally that every particle of grime vanished as if by magic under a light rubbing with an oil-soaked cloth. Woodwork, too whether stained or painted, may be freshened in the same way. Those provoking thumb-marks around the knob of a white-painted door resent scrubbing, but succumb to the gentle oil, and the floor yields up its dirt to the well-oiled mop with far less effort than to the fractious scrubbing-brush.

Two girls in a bachelor apartment who had yielded to the temptation to leave unwashed the dishes from a late and festive chafing-dish party were appalled next morning by the task before them, until they devised the plan of wiping off the dried food with paper napkins dipped in oil. Then the dishes were plunged into hot water from which they emerged sparkling.

In the laundry, oil is a staunch helper, from smoothing out the wrinkles of the cranky wringer to lubricating the irons.

Let us, then, oil up our homes as the engineer of the locomotive does his engine, in order to get from it the best service and be rid of the petty annoyances, which, though apparently trifles, are in reality menaces. Constant tugging at a coffee-mill, which only a drop of oil would cause to run with ease and smoothness, may start the nerves of the house-mother before breakfast, and as the other pulls and slams come along they will be just a little more jarred, until by night she is a "perfect wreck." And with mother in this state, where is the happiness of the home?

West Flat HOOK & EYE


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THE HOOK WILL NOT CRUSH*

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Cannot come unhooked—and will never rust.

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If your dealer hasn't West Flat Hooks and Eyes in stock, send
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GIFTS FOR BABY

By Florence Scott Barnard

THE shops contain many pretty gifts for baby, but most of these drain the purse too heavily or are made of filmy silk or satin that will not stand washing. Babies' things are bound to soil, and when one is planning gifts for a toddler they should be selected with care. A practical yet dainty gift is sure to please baby's mother—and baby, too—if it relates to his personal comfort.

A dainty gift for a small baby can be made of a square of eider-down, four yards of white satin ribbon, four yards of baby ribbon, a skein of floss and a square of white wash silk. The eider-down should be lined with the wash silk and the square double-edged by folding the white satin ribbon even on both sides. Ornament the right side with dainty French knots made with pale blue or white silk floss. One corner should be gathered across in the shape of a hood, a three-cornered cape being then left with hood attached. The hood corner is shirred about the face and ornamented with baby ribbon rosettes at the top and sides. Ribbon ties are attached. This makes a very dainty wrap for a small baby.

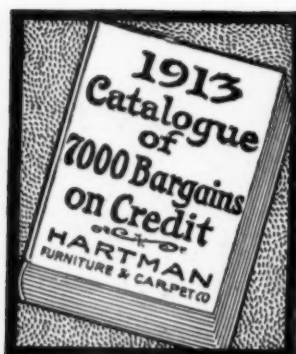
A coverlet for baby's carriage is easily manufactured from a square of double-faced eider-down. This is alike on both sides, so no lining is required. The edges should be bound with silk ribbon and feather-stitched with pale-blue floss, and a blue satin bow fastened on one corner.

A BEARSKIN bonnet may be given a dainty appearance by a yard and a half of narrow satin ribbon. A band of bearskin is fastened back from the face on a plain bearskin bonnet, a pleated ruffle of the narrow ribbon sewed to the back edge of the band, and rosettes at sides.

A most unique nursery basket is nothing but an inverted linen parasol. The cover of last summer's parasol should be taken off and laundered to look like new, then fastened in place again. A linen ruffle worked in an eyelet design with white mercerized floss should be put around the edge, the pockets placed inside, between the ribs, and worked in the eyelet design. The bottom of the inverted parasol should be placed in a standard, and it may be carried about by the handle, which has a huge bow tied around it.

A home-made baby-book is a very acceptable gift. The covers should be of cream-colored homespun over stiff book-board, with sprays of forget-me-nots embroidered or stenciled upon it. Photograph mounts should be placed inside for pictures of baby at different ages, also pages to record baby's weight, the names of his parents and sponsors, the date of his birth, his first word, first tooth, first step, and other interesting bits of his history, such as all mothers like to preserve.

A dainty and useful conceit is made of a strip of cardboard covered with tan linen and embroidered in pink. Baby's monogram is embroidered in the lower corner and the upper half is worked with a clock design, the numerals and clock outline being made with pink floss, with tiny gold hands fastened to the center to be moved around to mark the time at which baby should be given his next feeding.



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inches. It is equipped with a sliding
cutting board and cutlery drawer. Total
height of this cabinet is 50 inches. Price only
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massive pedestal is supported by mission
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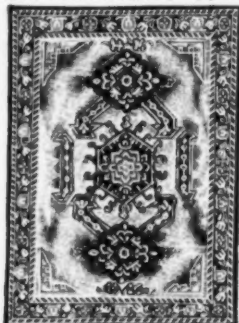
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spring seat construction.
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Don't Wait! Order this elegant solid oak three-piece Mission, artistic de-
signed library set at once. It is made of solid oak, beautifully
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holstered in Imperial Spanish leather, which has the wearing qualities of genuine leather.
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You can make a big saving on this high quality set. Only **\$9.85**
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Labor-Saving Hints for Housekeepers

By JOSEPHINE E. TOAL

FEW housewives are as foolish as the
woman who kept her table-linen in
the bathroom and her clock in the
basement, but many do display amazing
disregard for convenience in their house-
keeping efforts. It is well to remember
that convenience is the oil that lubricates
the wheels of domestic machinery—con-
venience in methods and tools. Incon-
venient ways and means are responsible
for two-thirds of the
drudgery of house-
keeping. True, not
every woman is able
to avail herself of all
the latest labor-saving
housekeeping devices
on the market, but she
can exercise common
sense in the arrange-
ment and use of such
equipment as she pos-
sesses.

A surprising amount of time and
energy is often squandered, and an equal
amount of friction generated by the in-
convenient arrangement of the most trivial
things. Matches, pins, paper and pencil,
hooks and nails in every place where con-
venience requires and convention permits,
will save many, many steps in the day's
round. A common chair a little higher
than the ordinary dining-room chair is
handy in the kitchen when preparing fruit
and vegetables at the kitchen table. Sit-
ting for a few moments goes a long way
to prevent tired feet.

It costs no more to purchase several
brooms at once than to buy one broom
several times, and with a broom and dust-
pan upstairs, as well as in the kitchen and
also in the basement, many trips up and
down stairs will be avoided. Dusters
may have a place in nearly every room
in the house, if concealed in pretty bags.
Try this method and see how seldom dust
will be allowed to collect in any corner.

Instead of one gen-
eral laundry-bag,
place at least one bag
on every floor and
avoid unnecessary
stair-climbing. To
provide sewing-room,
sitting-room, library
and all bedrooms with
waste-baskets means
less sweeping, tidier
rooms, fewer steps.

Keep a purse in the kitchen instead of
making a trip to some other part of the
house every time the back-door trades-
man calls. It is far more convenient to
have clean kitchen aprons in some place
as near the kitchen as possible than to run
upstairs for them when wanted. Where
one cannot have drawers for table linen in
the dining-room, it is better to keep a few
napkins in a box on the pantry-shelf than
in bureau drawers, where they are not
handy when an extra plate is laid at a
moment's notice.

Old newspapers can be put to an in-
finite number of labor-saving uses, and
consequently a supply always in the kit-
chen cupboard is one of the greatest con-
veniences available. Spread on the floor
about the stove when the frying-pan sput-

(Continued on page 87)

Rider Agents Wanted

In each town to ride and exhibit sample Ranger
bicycles. Write for our latest special offer.

1913 Models \$10 to \$27
with Coaster-Brakes, Puncture-Proof tires,
1911 & 1912 Models **\$7 to \$12**
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100 Second-Hand Wheels
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TIRES, coaster-brake rear wheels,
lamps, sundries, parts and repairs at half usual
prices. **DO NOT BUY** until you get our cata-
logues and offer. Write now.

MEAD CYCLE CO., Dept. N-26 Chicago, Ill.



Labor-Saving Hints for Housekeepers

(Continued from page 86)

ters, they save the cleaning up of grease spots. Placed on the kitchen table under heavy kettles and jars, they protect it from streaks that require scouring to erase. A newspaper on the end of the ironing-board, for wiping hot flatirons, means fewer clean covers for the board. A newspaper concealed under a napkin at the little one's place at table prevents spilled liquids from going through on the nice, clean tablecloth.

Economy of time is effected by plainly labeling all tin cans, boxes, bottles and packages in the pantry. How often time is wasted and dispositions ruffled by a frantic opening and closing of an entire row of tin boxes in an effort to find the desired spice, soda, baking-powder or something else required in a hurried moment for a certain concoction! In pastry-making, if all the requisite materials are placed on the kitchen table before beginning operations, one may sit while at work and rise rested when the pastry is ready for the oven.

Sometimes the kitchen sink is too low for the comfort of a tall person. An inverted pan or a block placed under the dishpan will bring it to the right elevation and prevent fatigue from stooping.

The woman who takes the precaution to order new supplies of commodities regularly before the old are quite exhausted, does away with the inconvenience of finding an empty box or bin at a critical time. Again, with certain much-used articles, such as paring-knives and mixing-spoons, better have two on hand than lose time looking for the one mislaid.

Orderliness, of course, is the mother of convenience. A place for everything and everything in its place is the principle from which is evolved the science of easy housekeeping. The homely saying, "Make your brains save your heels," is well worth heeding. Every housekeeper owes it to herself and her family to practice intelligent methods and convenient arrangement.

Things forgotten consume a vast amount of time and labor. As an aid to memory the memorandum-pad is invaluable. On it one may jot down engagements for days and weeks ahead. The morning the painter is due, the day the carpenter comes, will find one well prepared, instead of rushing madly at the last minute, if one has noted the engagement beforehand. On such a pad, during the comfortable leisure of a winter evening, one may plan the bulk of the spring cleaning, allotting different days to the major tasks. Each night a glance at the memorandum for the morrow will show one just what is to be done, and one may plan the work accordingly. Then every task will slip into its rightful place and time, and much useless labor be avoided.



This Smart Spring Pattern Hat \$2.95 an Extraordinary Value Man-tailored Ladies' Silk Shirt \$1.50 Excellent quality Silk only 1-

The four special offers shown here are selected at random from our big money-saving catalog—typical Boston Store values.

As a special inducement to interest you in our line of Spring merchandise, we offer this tastefully made hat at a price considerably less than the cost of the raw material. Every woman will readily recognize the great value of this becoming and practical hat. For \$2.95 we will send you a hat that has distinctive style and splendid workmanship, and in which the quality has not been sacrificed in order to quote this very low price. Order by number—No. 1131.

Turbans Will Be Favored This Season

This is one of the late small turban-effect hats with close-rolling brim, made on a neat frame, with black and white soft silk-finished braid. The crown is draped in large folds and encircled with a wreath of tiny velvet flowers with green foliage. A large, graceful wire bow of silk erect-ple velvet adorns the left side—finished with a handsome knot, while the ends of the velvet are laid in folds and intermingled with soft folds of braid in the crown. The brim is faced with velvet and finished with a rope of braid to match the crown. We urge you to avail yourself of this opportunity to purchase a splendid Spring hat at a nominal price. We welcome most critical comparison with similar offers from other concerns. This hat comes in the following colors: Green and black, red and black, white and black, tan and black, navy and navy, and all black. Trimmed in any color of velvet. No. 1131—special price, \$2.95



Waist 1132

SILK SHIRT

No. 1132.—To extensively advertise our mammoth department of ready-to-wear apparel, we offer this ladies' handsome silk shirt at this low price. \$1.50 is exactly what it cost us for each and every one of the 500,000 shirts we have manufactured for this sale. You will be astonished at the wonderful value you receive. You will undoubtedly say: "How can they do it? I would have expected to pay twice as much for a garment of this kind." Every woman who intends to purchase a waist should investigate the value of this special offer. The waist must be seen to be fully appreciated—a style becoming to young and old alike. Made of very fine quality tub silk, in neat blue and white or lavender and white stripes; cut in the new mannish effect, strictly tailored, double-stitched; simulated yoke effect. The sleeves are regular man-shirt style; set-in, turn-back cuffs. The collar is the new turn-over, two-button mannish style, has a pleat at each side of front to give desired fullness; straight front pleat closure; breast pocket at left side, which adds to the true mannish effect. Sizes 34 to 44 bust measure. No. 1132, \$1.50

IMPORTANT! WE PREPAY ALL SHIPPING CHARGES



White Nubuck \$2.00 Boots only— White Poplin \$1.25 Oxfords only 1-



No. 1133

White Boots and Oxfords Will Be More Popular This Spring and Summer Than Ever Before

Here are two leading styles, representative of our mammoth shoe section. Judge our entire Spring line of footwear from these two offers:

The Nubuck Buttoned Boot No. 1133.—Genuine Lawrence White Nubuck Buttoned Boot, 14-button pattern, short vamp, high raised toe, extension sole and military heel; sizes 2½ to 8; widths C, D and E. Boston Store system of merchandising enables us to offer them to you, charges prepaid, at this special price of, a pair, only \$2.00

White Poplin Oxfords No. 1134.—This is known as our Little Beauty Oxford. An extra quality white poplin buttoned style, plain toe, short vamp, 5-button pattern, Milo buttons, hand-turned soles, smart Cuban heels; sizes 2½ to 8; widths C, D and E. Positively worth a great deal more. Extra special price, all charges prepaid, pair, \$1.25

CATALOG SENT FREE Judge our entire institution by these values. There are over 5,000 more bargains just like these in our new Spring and Summer Fashion and Economy Guide No. 1135. We send this book free. Write at once—today—and get this valuable purchasing guide. It tells you how and where to buy the things you need at a tremendous saving to you. Boston Store is known throughout the country as the popular supply center for buyers everywhere who know and appreciate real money-saving offers.



We sell merchandise only of such merit as will warrant our absolute guarantee with every purchase. Trial orders have made thousands of permanent customers for us. Send us a trial order for the goods shown here and you will be so pleased with your purchase that you will not only continue to buy from us, but will advise your friends and neighbors to do likewise. We want to help you to reduce the high cost of living. In quoting prices in our 1913 catalog, we have taken advantage of the New Parcel Post Rates. Every article which you purchase from our catalog will be sent to you mail or express prepaid. No matter where you live, you can buy from us with the same confidence and saving through our catalog as though you were here and made the purchases yourself. Send for this special catalog today and test our superior mail order service. Write for Catalog No. 1135.

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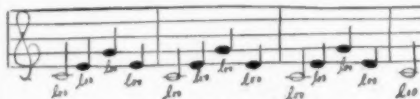
HELPS FOR AMATEUR SINGERS

(Continued from page 24)

Drop the larynx quite low in the throat—drop, not shove, remember—then open the throat by starting a yawn. Do this until you have yawned several times. Imagine that you are spreading the throat inside, just behind the ears. If the throat is free, this will soon start the yawning. Then with the larynx lowered, the throat opened in the back, the lips rounded for "loo" (see Fig. 3); sing exercise No. 6 without changing the shape of the lips, twitching or moving them or the jaw, and while keeping the tongue as quiet as possible. The lips should be in exactly the same position when finishing in "lee" that they were when they started on "loo."



Voice Exercise No. 4



Voice Exercise No. 5



Voice Exercise No. 6

Do not forget to use your hand-glass (see Fig. 4), or you will not get this exercise correctly. There is not to be the slightest change of the lips throughout the exercise. When you feel that the lips are all right, turn your attention to the larynx. This has been allowed to lie low in the throat. Now locate it on the outside with the finger, and let it (the finger) rest there lightly while singing the exercise (see Fig. 2). The larynx should not move up and down, but lie quietly, no matter how high or how low you may be singing.

From now on, while practising all of the exercises given, watch the larynx, with the finger placed (lightly—do not press hard) to see that it rests quietly without jumping up and down ever so slightly. Practise in this way until you are able to do any exercise given in this series without any movement of the larynx.

If you will watch different singers of your acquaintance, especially men—whose prominent larynx makes it especially noticeable—you will see that in a majority of cases the larynx moves up and down the throat like the piston of an engine, and that on high tones it gives a particularly wild jump and pulls up under the chin. This sort of thing is usually accompanied by much twisting of the mouth, raising of the eyebrows, and standing on the tip-toes, yet in spite of all this the tone is far from good. The root of the whole matter is in the jumping larynx, which means tight throat muscles, with the root of the tongue all knotted up in a hard bunch.

All of the various exercises I have asked you to practise have been to break up some habit of unnecessary "doing."

(Continued on page 89)

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Don't
Fade**



Use Parkhill Gingham for your own and the children's dresses. They will look as fresh and attractive as new every time they are washed.

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Prove it at our Cost. We assert that 25c. is the top limit for real value in any Powder; if any one knows how to make it, we do.

Buy, for 25c. a box of Freeman's—use half, if it does not suit, or you don't think it the equal of any 50c. or \$1.00 Powder you ever used, return the balance to your dealer and get all your money back.

As a special inducement to test it, our purse puff with one week's supply of Powder, will be sent if you send us the gold seal inside the box and 10c for postage and packing. The puff alone is worth 25c. Samples sent. Freeman Perfume Co., Dept. 59, Cincinnati, O.

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with these soft, pliable, artificial ear drums. I wear them in my ears night and day. They are perfectly comfortable. No one sees them in my ears. Write me and I will tell you a true story—how I got deaf and how I made myself hear.

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ARTIFICIAL EAR DRUM COMPANY

Address GEO. F. WAY, Manager
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HELPS FOR AMATEUR SINGERS

(Continued from page 88)

and to establish all of the acts of singing on a basis of simplicity of action; in other words, to overcome all the unnecessary muscular habits and make the process of singing as simple and easy as possible by doing only what is necessary to do. For this reason, watch yourself while practising or singing, and do not permit a single stiff muscle or joint, no matter how far it may seem to be from the throat, nor a single unnecessary muscular action.

Editor's Note.—In every city, town and village there are young girls and music-loving women who lack the aid of a teacher, yet long to be able to sing. This monthly department is planned to help realize that longing. It does not aim to take the place of a master, but rather to fill the part of friend and adviser to those who find no master at hand. Miss Houston will gladly answer any questions by mail if stamped, addressed envelope is enclosed.

FRIENDSHIP VILLAGE IMPROVEMENT SOCIETY

(Continued from page 19)

"The town," says he, "that has green lawns and clean streets, and shade trees and water and gas, and no way to collect up its garbage is just exactly as bad as a house with a parlor and a piano and lace curtains and no garbage-can nor no kitchen drain. I don't care," says he, "how little the town is. If two hundred people is worth keeping alive, they're worth keeping clean, front door and back!"

"The manual-training talk, I must own, we didn't get much out of the first night—and I like to own it, because us ladies was all so wrong on the subject, and found it out so thorough afterwards; and that's always good for you. ('Teaching anybody's head is all right,' I remember I myself says, 'but I never thought of teaching my hands. Why, they just learn when the time comes.' Think of it! That was all any of us ladies knew.)

"And the minister's wife talked about the children's home gardens, and she was real sweet and pretty, and though what she proposed was new, she done it so kind of nice that you couldn't help getting interested in what she said. And then, of course, flowers and children is things you can't help liking to hear about. And she made us see how, if children buy seeds and plant 'em, they may possibly take care of 'em and learn to care for other folks' property same time. And we see how flowers for prizes might be real good for 'em.

"Mis' Toplady's talk on street and alley cleaning, and mine on opening up the schoolhouses in the evenings, went smooth. And part because some of us wanted to, and part because some of us was sleepy, we agreed to organize and get a constitution and have standing committees and be something. Not anything with 'improvement' or 'advancement' in it; but just something with village in it, and us in it, working together. 'The Friendship Village Neighborhood Club,' we called it—'neighborhood' being all of us, all of us!"

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MONDAY MEALS FOR MARCH

By AGNES ATHOL

IN PLANNING meals for wash-day, undivided attention, and also result in a the great essential is ease of preparation. Monday morning is no time to experiment with new entrees or desserts. Familiarity with a dish or menu will go a long way toward its easy and rapid preparation. Again, it is worth while to consider the matter of dishwashing, and to keep down the number of pots and pans, as well as to have few dishes on the table. Two substantial courses are sufficient. For this reason dishes which can be prepared in the casserole are pre-eminent in comfort and convenience, for the meat course can be served as it comes from the stove, and often all the vegetables with it. The other special virtue of casserole cooking is that it is long and slow and scarcely has to be watched.



Plan to bake even the vegetable and dessert, if possible, and the preparation of the Monday dinner will be reduced to a minimum. In giving dishes for stewing or broiling I am assuming that the housewife who has a fireless cooker will use it. If her cooker is modern she can prepare practically everything by its means.

MONDAY MENUS

(It is assumed that bread and butter will be served with every meal. Dishes marked with a star can be prepared the preceding Saturday.)

First Monday

BREAKFAST

Cereal
Eggs Coffee

LUNCH

Chipped Beef in White Sauce
Baked Potatoes Canned Peaches or Pears
Tea

DINNER

Beef en Casserole with Vegetables
(Or Pot Roast, or Hungarian Goulash)
Baked Rice Pudding without Eggs
Coffee

Second Monday

BREAKFAST

Cereal
Scrambled Eggs Toast
Coffee

LUNCH

Picked-up Codfish * Creamed Potatoes
Bread and Preserves
Tea

DINNER

Ox-tail Pot-au-feu * (warmed up if necessary)
Plain Boiled Noodles or Spaghetti
Salad with French Dressing, or Fruit
Coffee

THE great drawback to Monday is that it comes after Sunday. This means that the marketing must be done on the preceding Saturday; it often means that the conscientious mother feels bound to use up Sunday's scraps, and not only spends much time fussing with made-over dishes—complicated hash masquerading under various names—but also she often fails to get a really nourishing meal on the very day she or her laundress most needs it. A better plan is to reserve the remains of the roast or fricassee for Tuesday's dinner, and buy one cut of meat exactly suited to the form of cooking practicable on wash-day.

In the matter of marketing alone, much can be done to simplify Monday's work and keep within a moderate cost. I have suggested, for example, beef en casserole. Instead of purchasing separate stewing beef, it is possible to buy at the same price (14½ to 16 cents a pound in the New York district) the seventh and eighth ribs of roast beef. This roast will weigh nine pounds or a little more. Have the butcher bone it (and send the trimmings home), take out all the coarse tail part of the roast, leaving an outer skin to roll the "eye" in for Sunday's dinner. This

Roasting, frying, and broiling can be achieved, of course, by the determined housewife, on wash-day as well as any other; but as all of these methods of cooking, to be done properly, require her

(Continued on page 91)

MONDAY MEALS FOR MARCH

(Continued from page 90)

tail end cut in suitable pieces is exactly what you want for beef en casserole; or, instead of being cut up, it may be braised whole in a good gravy, also en casserole.

When I plan a lamb stew for Monday's dinner, my method of purchase is to get a forequarter of lamb on Saturday. By taking the whole piece, which weighs from seven to nine pounds, I can buy it at 12½ cents, the price of the stew alone; only I obtain at the same low figure the roast and all the French chops, of which there are eight—enough for Saturday's dinner. This purchase furnishes me with three absolutely different and freshly-cooked dinners. We have the shoulder roast on Sunday and the neck and breast pieces for the stew on Monday. The parts which are to be stewed I parboil as soon as they come in the house, for two reasons: they are certain to keep well, and I like to skim off the fat before warming my stew for serving.

Let me call attention to the variations from the tiresome potato which I have put in the menus. Those I have mentioned can all be prepared in the fireless cooker. Rice is perhaps the best substitute for potato, but I hesitate to recommend it for wash-day, as I consider it one of the most difficult foods to cook perfectly. But noodles of all kinds are tender and delicious, though not so much used in this way as the various macaronies and spaghettis; they can be cooked in ten minutes and successfully reheated. Cornmeal is another starchy food, equivalent to potato, in great vogue as a vegetable in the sunny South.

It will be observed that I have planned only vegetables which can be quickly peeled or prepared. Peas, string beans and spinach, no matter how delicious, cannot be thought of on a busy day, unless one buys them canned.

Lentils, soaked over night and boiled for an hour in water slightly salted, are good, nutritious and cheap. Serve the lentils with butter, salt and pepper, and save the water in which they were cooked



MONDAY MENUS

Third Monday

BREAKFAST

Shredded Wheat Broiled Bacon Coffee

LUNCH

Lentil, Pea or Blackbean Soup * with Frankfurters warmed in it
Plain Cakes * Tea

DINNER

Lamb Stew with Onions Boiled Potatoes
Baked Custard, or Bread Pudding Coffee

Fourth Monday

BREAKFAST

Baked Eggs Cereal Oven-Dried Bread Coffee

LUNCH

Milk Toast Edam Cheese Marmalade

DINNER

Corned Beef, Ham or Spare Ribs (boiled)
Cabbage, Carrots, Cauliflower, Winter Squash or Beets (boiled)
Boiled Hominy Tapioca Coffee

Fifth Monday

BREAKFAST

Uncooked Cereal Coffee French Toast

LUNCH

Hamburger Steaks Tea Hot Corn Meal Fruit

DINNER

Baked Meat Loaf Stewed Tomatoes
Baked White or Sweet Potatoes
Edam Cheese Coffee

kitchen bouquet and Worcestershire sauce for gravies, so often help the housekeeper to save a simple meal from mediocrity.

BEEF EN CASSEROLE.—Have the meat cut up in two-inch lengths. Brown the pieces of beef in a skillet. Take them out and make a gravy by rubbing two tablespoonfuls of shortening with two tablespoonfuls of flour, and blending with a pint of stock or hot water in which a bouillon cube is dissolved. Season with salt and cayenne—a dash only. Pare and cut up carrots, onions, potatoes and a green pepper if you have it, allowing one carrot, one onion and two potatoes to each portion you expect to serve. Fill the casserole with alternate layers of vegetables and meat. Pour in the gravy, cover, and set in the oven for about three hours. For a savory pot-roast, prepare the gravy and vegetables in the same way, but

(Continued on page 92)



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MONDAY MEALS FOR MARCH

(Continued from page 91)

put the meat down in one piece. For Hungarian goulasch, substitute veal for beef and paprika for cayenne.

BAKED RICE PUDDING WITHOUT EGGS.—Cook in a double boiler two large tablespoonfuls of rice with a quart of milk and four tablespoonfuls of sugar, until the rice is tender—about a half-hour. Put it in a pudding-dish and bake till thickened and covered with a brown crust. Vanilla, lemon, cinnamon or nutmeg may be used to flavor; add raisins before baking.

OXTAIL POT-AU-FEU.—Simmer two or three ox-tails with a cupful of diced onion, carrot, turnip and celery—the usual soup greens. Celery salt may take the place of fresh celery. Cook for at least three hours. When tender put the disjointed tails into a gravy made by rubbing two tablespoonfuls of flour with two of butter and mixing with a pint of the ox-tail soup. Set the remainder of the soup aside. The seasoning of this gravy is very important: salt, a dash of cayenne or black pepper, a teaspoonful of Worcestershire sauce, and a few drops of kitchen bouquet, a tablespoonful of minced parsley, two tablespoonfuls of sherry wine, and a thin slice of lemon, add just before sending to the table. As the ox-tail can be cooked on Saturday, the preparation of this stew is simple.

LAMB STEW.—Parboil the lamb in advance, adding one or two tablespoonfuls of barley. When cold skim off the fat. In boiling the second time, add salt, pepper and several white onions.

BAKED CUSTARD.—Two eggs beaten with two tablespoonfuls of sugar and then added to a pint of scalded milk. Vanilla. Bake for half an hour, or until it will no longer coat a knife-blade.

FOR BREAD PUDDING.—Fill a pudding-dish with thin slices of buttered bread into which raisins have been pressed. Pour custard mixture over, and bake.

BOILED HOMINY.—Cook very slowly, for an hour, in seven parts of water salted to taste. It must boil all the time, however. It is a splendid variation from potato, particularly good with salt meat.

TAPIOCA PUDDING.—Put three tablespoonfuls of granulated tapioca in a quart of cold milk in the double boiler. When the tapioca is transparent (in about twenty minutes), add four tablespoonfuls of sugar and one beaten egg. Cook five or six minutes longer till thick, and take from the fire. Flavor with vanilla or lemon. Can be made the day before.

BAKED MEAT LOAF.—To one and a half pounds of chopped round of beef (veal is good), add one teaspoonful of salt, pepper, one-quarter of a teaspoonful of powdered mace, one tablespoonful of melted butter, three-quarters of a cupful of bread-crumbs wrung out of cold water, and one egg. Form in a loaf, and bake for three-quarters of an hour in a casserole or greased bread-tin. Bits of bacon laid on top will add to the flavor.

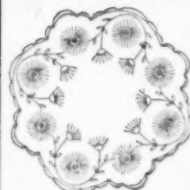


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THE HUMBLE ONION

By AGNES MURRAY

THERE is a stigma attached to the onion, so that it is served surreptitiously, and cooked, as it were, under cover. Perhaps we spurn it, like many another worthy thing, because we do not understand it. To weep over its preparation, and to know oneself an olfactory nuisance after having partaken of it, are undeniable drawbacks, but, like most other drawbacks, they may be overcome, once we are really convinced of the advantage of doing so. That there are big points in favor of the onion no one can deny. Not only is it among the most wholesome of vegetables, containing peculiar properties for the upbuilding of the nervous system, but there are few others so palatable. Every great chef, recognizing this, depends on its lowly support for flavoring his most elaborate concoctions. The average housewife will find the cheapness of the onion a decided boon in these days of high prices.

Having determined to use the onion, we may prepare it with dry eyes, if we plunge it into a bowl of cool water, and peel it beneath the surface. Even if we must prepare a number, the time during which the hands must be kept in the water is not long enough to injure them. If, after the onions have been peeled, they are allowed to soak in sweet milk for one hour before cooking, the trace of any odor afterward will be so slight that it may easily be obliterated by nibbling a few coffee grounds.

With the drawbacks thus disposed of, let us see how we can use the onion. The following receipts may prove suggestive:

Have you ever tried ONION PANCAKES? They are labeled "delicious." Peel six large onions, and, after they have soaked, put them through the food-chopper. To every pint of chopped onions add a quarter of a pint of bread-crumbs, a quarter of a teaspoonful salt, the same of pepper, two eggs and enough flour to hold together. Mix, and fry a golden brown in deep fat.

SUCCOTASH WITH ONIONS has unusual relish. Soak one cupful of lima beans over night. In the morning put on to boil with enough cold water to cover. Add three slices of salt pork, and three medium-sized onions. When all is well cooked, add the contents of one can of sweet corn. Season to taste, and allow to simmer gently for ten minutes longer. Serve hot.

For mild BOILED ONIONS, peel the onions and soak in sweet milk for one hour. Then change to fresh water, and cook slowly for twenty-five minutes, adding water as needed. Incidentally, the milk in which they have been soaked makes a good basis for any cream soup.

For BAKED ONIONS, soak in the milk as for boiled onions, boil in water for twenty-five minutes, remove them whole from the water, and place in a shallow pan, covering thickly with moistened bread-crumbs, seasoned with grated celery, salt and pepper. Pour over this one cupful of hot milk, in which six ounces of butter have been melted. Bake twenty minutes in a moderate oven.



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BRINGING UP A BABY IN A GARDEN

By LAURA CROZER

IT IS a far cry from the sealed nursery where Queen Anne's unfortunate little ones came to ail and die, to the garden where the children of a California mother are born and live. In this garden are not only vines and flowers and grassy slopes for toddling feet, but a green arbor fitted up as a sleeping room, secluded and vine-covered. It is open to the soft breezes, and the sunlight trickles in through fluttering leaves. Three of the six Boynton children have been born in this arbor, which their mother built with her own hands and over which she trained the trailing vines. On its floor of white beach sand stands her couch and the table for the bassinet. Both are provided with canopies to keep out the sunlight in the first days when eyes are too weak to bear it.

Screens, curtains, everything for the convenience of the nurse is at hand just as it would be in the house. But through the sides and the roof come the rustling whispering breezes to bring strength to both mother and baby. What do mother and baby do when it rains? But it never does rain in summer and scarcely ever even in winter in southern California, and it is never very cold and never unbearably hot. All through the year the seasons change only with the changing moods of a northern May. So the baby lies in his crib and sleeps and coos and eats, and sleeps to wake again. And the fresh air makes him so sturdy that at ten weeks he can raise his head and turn over all alone. Very soon he is lying and then sitting up on the warm sand floor, and long before the indoor baby thinks of creeping, he is in happy pursuit of dancing leaf shadows.

Even after he has struggled up to his feet, he wears no shoes, though when he has come to making voyages of discovery about the garden he may have a pair of sandals. Always he is clothed in loose white garments that do not in any way impede his movements. His attractiveness is to depend on the healthful symmetry of his body, and not on the elaboration of its garments.

"Look at the mountains with their waterfalls or the moss-hung oaks," says Mrs. Boynton. "We do not want people looking as if they were cut from fashion books and pasted on such scenes, but men and children whose bodies and hearts shall be in harmony with nature's. Clothes and furnishings are not all that there is to life. Let us live according to the style of the landscape, and not of the people of the land. What are garments for? To

keep us warm and comfortable, and incidentally to be as beautiful as possible, in simplicity, in form, in color.

"Who of us has not longed to fly? But I believe the longing for flight is only a craving for the lost activity of youth. Dance, run in the open air or swim, and you will find all the joy of your dreams of flight. This longing for the exhilaration of rapid movement is what drives people to exceeding the speed laws in their automobiles or to excessive drinking. Alone in the woods or fields they might find it in the rapid exercise which nature intended.

"Therefore, I have tried to invent garments for my children which shall not make little mannikins and fashion plates of them, but shall allow free unfettered movement, and admit the air to circulate about the body. These garments are graceful in line, and so simple to make that the children can help me in their construction. They can even help to wash them, since they require no starch and no ironing.

"But our garden is more than a living and play place. Much of our food comes from the vegetable patch and on the vines that are trained over the walls. I wish I could help all the mothers of the country to see what fresh air will do for their children. I would substitute sleeping porches for all-the-year bedrooms, and



screened porches for dining-rooms and kitchens to be used whenever the weather permitted. I would simplify needlework and housework, banishing all objects which are intended merely for ornament, and making more attractive the necessary utensils. It is possible to secure even kitchenwares in beautiful colorings and graceful designs.

"Simple food and clothing satisfy all the needs of healthy bodies and souls used to sunlight and fresh air. Thus the tasks of the mother are simplified until they become pleasures, for housework is, after all, an art. We send our children to dancing school in order that they may learn to walk easily and gracefully, but if we let them run barefoot, and at other times saw that they were properly shod and comfortably clothed, and took proper exercises for their bodily development, there would be no awkwardness to unlearn. The unfettered young animals do not have to learn to be graceful."

Mrs. Boynton has had the good sense and courage to work out her life on the lines that seemed best for herself

(Continued on page 95)

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BRINGING UP A BABY IN A GARDEN

(Continued from page 94)

and her family. She decided not to wait for her husband to make his fortune, and they were married only a few weeks after the young lawyer left college, though they had only two hundred dollars between them. Their first baby was born less than a year later. But it found a warm welcome, as did the five that followed it, and both parents declare that every month of their lives has been happier than the preceding one.

They have attained to happiness by making the most of what they had; their health, their home, their garden and their children. And that in these lies the best happiness, another woman bears witness, a woman who has at her command success in her profession, great wealth and a high social position. But for ten years of her life Mrs. George Gould gave up everything else in order that she might have for herself and her children the freedom, the outdoor air and the exercise that she thought their welfare required.

Society knew her not, for she spent her winters at a beautiful New Jersey country estate, and her summers in a quiet little place in the Catskills, or on board the yacht which was almost a second home to the babies.

And of the oldest of the seven Gould children, Jay has won the court tennis championship of the world, Marjorie was the most attractive debutante of her year, and Vivien, when hardly out in society, became engaged to a member of the old British aristocracy, who fell in love with her fresh beauty at the Horse Show. She is now, as everybody knows, Lady Decies, and one of the fresh young beauties of King George's court.

Not every mother brings up her children in nature-blessed California, or has the means to follow summer as it vanishes, but if she has the freedom of the country or the small town, she can at least see that they sleep and frolic in the open air. The baby has shown that he can take his nap in his carriage on the porch in almost any weather. And if it agrees with him, why not with the older children? It is a simple matter to screen in an upper porch, or even to build one. Money thus invested will save doctor's bills or patent medicines, and give red cheeks, sturdy muscles and keen appetites that will not cavil at simple food, provided there be plenty of it.

Even to the mother condemned to be a cave-dweller in the city, the parks offer a breathing-space, and there are window devices which enable her family to sleep with their heads out-of-doors though screened from view. Hospital schools for the pale little dwellers of the tenements are being built with side walls that swing out on pivots. And many a ferryboat, its labors over, is spending its old age securely anchored and freighted with a load of happy school children who are studying and getting well in the open air. Fresh air and sunlight are nature's great curatives, but they are her great preventives as well, and the child who has his fill of them will never need a doctor.

Most of the imps of misfortune especially detailed to plague childhood have a special antipathy for these rosy cheeks and bright eyes that are Nature's gift to every child who makes friends with her.

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THE CAKE LADY

(Continued from page 15)

and the managers of the Exchange asked her to fill some orders that had come in to them from patrons. At first she found it embarrassing to accept money from friends whom she had served; but when her husband, owing to an accident, was obliged to give up his business for several months, she slipped quietly to the front and met the household expenses. Of this period of her career, Mrs. Wilson says, "I realized then, as I used my new talent for pleasure, and for necessity also, that it was developing from day to day. Since then my business has grown steadily, and if I were to accept all the orders that come to me, I should require a large business house."

At first she attempted only plain icing. Then she decorated with natural fruits. Later, she learned to use the paper tubes, putting on a little fluting around the sides of the cakes and sometimes a letter in the center. One day, while working thus, she tried cutting the tube to make leaves. "All at once I felt as though my hands had magic in them," she says, with the refreshing enthusiasm characteristic of her. "The flowers come out so perfectly that I never tire of copying from nature. The most fascinating part of the work that I have developed since then is the art of mixing colors to get the delicate hues of different flowers."

Another specialty into which her artistic gift has led her is cutting flowers out of practically everything that grows in the fruit line to enhance the different courses of a menu. Such, for instance, are her beautiful orange chrysanthemums filled with chicken salad; and an aspic jelly of hers in yellow, garnished with cucumber daisies. "It must be unusual," she says modestly, "for celebrated people from all over the country come to see me decorate; and I have had the most flattering offers and all kinds of inducements pressed upon me to get me to go to different places."

Mrs. Wilson's first public exhibition of her work was at the Tennessee Centennial in 1897, where she swept up the entire offering of prizes. One of the cakes here displayed was a bed of roses, the flower of the day, from which rose the bust of Mrs. Van Leer Kirk, president of the Board of Lady Managers. This brought to the attention of the public the fact that here was an artist with a high degree of technique who was finding self-expression through a new medium. Such a centennial requires a series of social functions. By means of them the state, through its Board of Managers, honors distinguished guests. The Wilson cakes, newly sprung into prominence, naturally became a feature of these. The one designed for a breakfast given Mrs. McKinley so delighted the first lady of the land that she requested she might have one to serve her friends. This was decorated in national colors and flags; but for the later White House cakes Mrs. Wilson has returned to her favorite fruits and flowers.

But when all is said and done, men and women cannot be rated solely on their material output. Their actual value depends on the quality of the human relationships they establish. In the private

(Continued on page 97)

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THE CAKE LADY

(Continued from page 96)

phases of her life Mrs. Wilson is a big-hearted woman, radiating hopefulness and helpfulness. She is one of those big souls who are gladly generous, even when generosity spells personal effort. It seems as though such lavish personalities must have secret sources of energy from which to draw.

Mrs. Wilson has shared her talent with many. Her greatest joy, next to her love for her husband and her young daughter, is the thought that she has been the means of teaching many girls and women how to be self-supporting. Her mail is one of the heaviest claims upon the hours of her day, for it comes full of letters from those whom she has helped, many of them asking for specific suggestions; and in no case is such an appeal denied her personal attention. She always has her Monday night class of working girls, to whom she gives lessons. These girls meet her in the kitchen of one of the churches of Nashville, where they prepare a meal that answers for their supper. This class is a lesson in economy, for it is so planned that it never costs each girl over ten to fifteen cents. Mrs. Wilson thoroughly enjoys this class, and never tires of planning something new and attractive. Her deepest dream is for a house equipped so that she can teach girls of this class attractive home-making.

Throughout her life, the woman is greater than the artist. Wide-spread as have been the triumphs by which the world judges her, Mrs. Wilson has won a yet greater triumph. With her, womanliness and love of home-ties are adjusted to breadth of interests with so nice a balance that both are the gainers. This is Mrs. Wilson's greatest success.

Mr. A—was an enthusiastic Sunday-school worker, and incidentally he professed a great interest in skunks—claiming that they were very worth-while animals, and scarcely accorded their due of appreciation. One day while driving along a country road, on his way to deliver an address, he spied one of the much-maligned skunk family scurrying across the roadway, and it suggested an admirable subject to "get on a level with the children's minds, appeal to their interest, and so pave the way to more serious thoughts."

With a great air of mystery he began. "Children," he said, "as I was driving along this morning, I saw just ahead of me something that ran across the road and through a hole in the fence. It was about so long—looked something like a cat, but it was not a cat; had four legs and a large, bushy tail. Now, who can tell me what it was that I saw?"

A pause, during which his young listeners sat wide-eyed and silent.

"Looked something like a cat," he continued, "had a large, bushy tail, and ran through a hole in the fence."

Another pause, and a breathless silence.

"Why, come," he encouraged, "you know what it was; had a large, bushy tail—"

Then a little boy leaned far forward, and in a tense, awe-struck whisper, asked: "Wus it God?"

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A PLACE FOR OVERSHOES.—One of the most convenient things about my home is the lowest step of the back stairs. The upper board lifts on hinges, and in the box of the step the children keep their rubbers.—A. S. H., Hays City, Kans.

TO CLEANSE COFFEE-POTS.—Even with careful washing, a much-used coffee-pot will become so stained as to give a muddy color to the coffee made in it. To prevent this and thoroughly cleanse the pot, boil in it for half an hour, each week, a strong solution of borax and water.—L. M., St. Jo, Tex.

TO REMOVE RING AFTER CLEANING.—If a ring is left on a material that has been cleaned with a cleaning fluid, it may be entirely removed by holding it in the steam from a kettle for a few moments. The material should be perfectly dry before it is held in the steam.—Mrs. E. M. B., Winsted, Conn.

TO RENEW RANCID BUTTER.—When butter becomes old enough to have a strong taste, cut it into two or three pieces and let stand in fresh, sweet milk for six to eight hours. Then remove and rinse in clear water. It will be as fresh as if just churned.—Mrs. M. E., Raglesville, Ind.

TO WASH A BEDSPREAD.—Do not put a bedspread through the wringer after the last rinsing water, but hang it on the line dripping wet. It will dry without a crease, will not require ironing, and the fringe will be as fluffy as when new.—Miss E. M. D., Eaton Center, N. H.

TO POUR CREAM.—If you rub just a little butter under the edge of the spout of the cream pitcher it will prevent a drop of cream from running down the side of the pitcher, as it so often does after each pouring.

TO REMOVE STAINS FROM GLASS.—A piece of flannel dampened with spirits of camphor will remove stains from mirrors and window-glass.—L. M., Harmony, Neb.

SULPHUR REMOVES STAINS.—Place a tablespoonful of sulphur on a plate, add a few drops of pure alcohol, and ignite. Over this place a tin funnel, wet the stain, and hold over the small opening in the funnel. Allow the sulphur fumes to come in contact with every particle of the stain. The action is a quick chemical bleaching, which is effective for any stain on white goods. Be sure to rinse immediately in weak ammonia water; then launder as usual.—H. P. T., Aubrey, Ark.

TO WHITEN STAINED MARBLE.—Oil or grease stains may be removed from marble by covering them with a paste made from fullers' earth and water. Allow this to remain for two days, wash off, and polish.—P. W., Raleigh, N. C.

TO DESTROY ROACHES.—Saturate small pieces of cotton with oil of peppermint, and place at night where the roaches are troublesome. It will kill them.—C. J., Meadville, Pa.

FOR WASHING SHAPED GARMENTS.—When washing sweaters, one-piece dresses, or children's coats, if you hang them on a wooden coat-hanger to place on the line to dry, instead of pinning them directly to the line itself, they will retain their shape much better.—R. N. M., Corinth, Ky.

WHEN THE OVEN BURNS.—If your oven is inclined to burn on the bottom, a piece of wire door-screen cut to fit it exactly will insure one against further annoyance.—C. A. S., Denver, Col.

TO PREVENT IRONS FROM RUSTING.—Irons exposed to moisture, or to be put away for a long time, should be well rubbed, when slightly warm, with a mixture of lard or vaseline, and sweet oil. When the iron is to be used again, the grease may be removed by washing in hot soap-suds.—E. A. J., Paton, Ia.

TO MARK PATTERNS.—Whenever a new dress or article is made from any pattern, it is a good plan to tie up the pattern, after you are through using it, with a strip left from the material. In this way, much confusion may be avoided, because the material with which it is tied will at once indicate for what the pattern was last used.—B. S., Fowler, Ill.

TO KEEP FOOD HOT.—Instead of placing food in the oven to keep it hot for late comers, cover it closely and place over a pan of hot water. The steam will retain the heat in the food, and at the same time prevent it from drying.—J. A. W., Glenburn, Pa.

LAMPS WITH GOOD LIGHT.—If you wish your lamps to give good light, occasionally pour out all of the old oil, wash the lamp and refill it with fresh oil. Once a month boil the burners for a few minutes in soda and water, and also put in new wicks. This requires only a little time, and will well repay you in the additionally bright light secured.—E. R. S., Uniondale, Pa.

(Continued on page 99)

OUR HOUSEKEEPING EXCHANGE

(Continued from page 98)

TO OPEN PRESERVES.—Hold the fruit-jar top with sandpaper, and you can easily unscrew it.—B. F. W., Wallerville, Miss.

TO REMOVE WHITE DISCOLORATIONS FROM FURNITURE.—If the varnish on a piece of furniture becomes white from dampness or heat, as is often the result of placing hot dishes on a dining-table, take a soft cloth, moisten with essence of peppermint, lightly rub the white mark, and the discolored place will resume its former appearance.—Mrs. G. E. S. H., Tiffin, Ohio.

A USE FOR TIN CANS.—The tin cans in which syrup, etc., come, and which have the cover that sets in, will be found valuable at canning-time for preserving peaches, pears, etc., as fruit thus kept retains its color, and these cans do away with the otherwise necessary rubber. All that is essential is to pour melted paraffin around the edge of the cover.—R. W. McG., Kalamazoo, Mich.

TO MAKE GLASSWARE SPARKLE.—Often after the table glasses have been used for a while, they lose their luster and become dingy. If you but add a few drops of blue washing-fluid to the water the glasses are rinsed in, they will become bright again.—M. D., Coraopolis, Pa.

STORING JELLY.—Save your pasteboard shoe-boxes. You will find that they are just the right depth for glasses containing jelly, strawberry preserves, etc. Fill the box, place the lid on, and label it on the end. This keeps the glasses free from dust, and you can find the particular kind you want at a glance.—L. M., Herington, Kansas.

TO CLEAN VEGETABLES.—In preparing cauliflower, lettuce and greens for the table, every housekeeper is annoyed by the tiny insects that cling to the plant. If, in the washing, salt is added to the water, these insects will release their hold and drop off as if dead. Otherwise, it is almost impossible to remove them.—A. S., Marion, Ohio.

MENDING GLOVES.—Always use cotton thread instead of silk, in mending gloves, as it will not pull the kid. Mend with a buttonhole-stitch and the tear will scarcely be noticed.—E. C. L., El Paso, Texas.

TO TEST THE HEAT OF AN OVEN.—Place a piece of white paper in the oven. If it burns at once, the oven is too hot for any cooking. If it turns dark yellow, the oven is of the right temperature for cake-baking. Light yellow indicates the right temperature for biscuits, sponge cake, etc., and a delicate brown shows pastry heat.—M. L. K., Greeley, Iowa.

TO REMOVE INK AND FRUIT STAINS FROM THE FLOOR.—Wash the stained part with cold water and then cover with baking soda, rubbing it in gently with the hand. When dry, wash off the soda and you will find the stain has disappeared as if by magic.—L. S., Cary, N. C.

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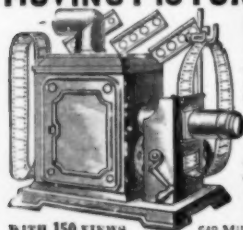
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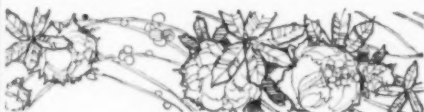
SANITATION IN THE HOME

By E. LESLIE GILLIAM

MODERN scientists have tried to impress upon the minds of the present-day housekeepers, and the general public as well, the absolute necessity of keeping the home as free from germs as possible.

With very few exceptions, all germs travel about through the air. When they are moist and their surroundings the same, they cannot travel, but given dry air and little air currents, such as one finds in every dwelling, and being perfectly dry themselves, they journey about at will.

In many a house-beautiful, germs are everywhere, because there are always air currents and because conditions are dry much more of the time than they are moist.



The mother in the home, if she is properly watchful of the health of her family, would be wise to inaugurate a crusade against all warring germs.

Each member of the family ought to assist her in every way possible. In this manner the spread of contagious disease may be greatly checked.

It is an impossibility to have any home strictly sanitary. This would mean sacrificing its artistic beauty. Carpets, draperies and papered walls, long considered a menace to health, would have to be discarded.

Very few families have the courage to run their homes upon a strictly sanitary basis; therefore the draperies and upholstered furniture remain.

With the word "home" is associated all that produces comfort, beauty and enjoyment.

A strictly sanitary house is not beautiful nor conducive to cheerfulness. It reminds one of a hospital, and the desire to live there is never felt by normal persons.

Despite the drawbacks mentioned, we can, to a certain extent, keep the home germproof. Here are a few suggestions which may prove helpful:

Window draperies sift all the germ-laden dust from the streets and very quickly become a delightful resting-place for an unbelievable number of bacilli.

If the draperies are of washable material, they should be frequently dipped in a weak solution of chloride. Your druggist will tell you the right proportion.

The doorknob of every room, turned by countless germ-covered hands, should have an antiseptic bath as often as possible.

While the telephone is a wonderful invention, and it would be a difficult matter to exist comfortably without one, it is a breeder of disease.

To prevent this, to a certain extent, an antiseptic shield should be placed over the mouthpiece.

A good idea would be for each member of the family to have his own shield conveniently near the phone, and use it when speaking. If this cannot be done, then the mouthpiece should be daily washed with

(Continued on page 101)

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SANITATION IN THE HOME

(Continued from page 100)

some weak antiseptic solution. Combs and hairbrushes should not be neglected. They should have an antiseptic bath at least once a week.

These articles used in the guest room should be subjected to this treatment after the departure of each visitor.

Children when using a pencil moisten it with the mouth. This habit should be broken if possible. The danger of contagion is prevented by labeling the pencil with each owner's name.

This can be done by pasting a strip of paper on the pencil or cutting the initials in the wood.

These are just a few practical hints that are bound to prove beneficial if tried.

Along with these suggestions, it is necessary to keep the home clean and free from dust.

Hardwood floors or carpets should never be allowed to accumulate dust until their dullness calls attention to the fact.

Bedding demands constant attention. Dust should never be allowed to accumulate in the bed. In order to prevent it floating up through the springs to the mattress, there should be a protective coating between the two of some material that may be often washed. The top of the mattress beneath the sheets should be similarly protected. The mattress itself should be turned back over the footboard of the bed every other day for a thorough airing, with every window in the room wide open, and at least once a month it should be carried out-of-doors for a sun bath and a good beating.

Down puffs, which are so warm and comfortable, become veritable sources of contamination unless they are given the same careful treatment as the mattresses receive; only, as they are more exposed to the dust, they need more of the beating.

Sheets, of course, should be kept freshly laundered, and blankets and other



bedding frequently washed. To this end, the heavy cotton-padded quilts should be discarded. They are not warm, and are almost impossible thoroughly to clean.

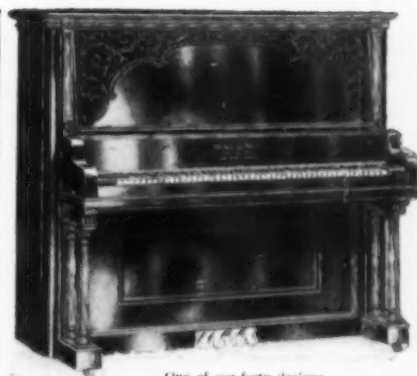
The clothing worn at night should be well aired each morning, and changed frequently.

The walls should be brushed down frequently. Do not wait for the semi-annual housecleaning to do this!

The vacuum-cleaner is a great help in ridding the home of germ-breeding dust. It is a comparatively easy matter, with these useful articles, to rout out dirt.

Much time should be given to proper attention to the soiled linen of the household and its sterilization. Boiling the clothes is the only safe means, unless powerful disinfectants are used, and they destroy the fabrics. Hot irons also have excellent disinfecting power.

The prudent housewife should not be afraid of sanitation in the home. The health of the family should be rated above everything.



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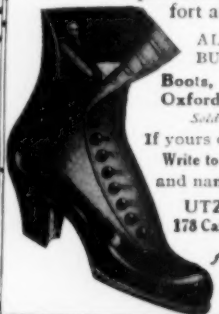
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Character-Reading From Face and Form

No. 2 The Eye.—By Hereward Carrington

THE eye has rightly been called the "window of the soul," and when we wish to read the very self of the person we are addressing, we look him directly in the eyes. Oddly enough, animals do the same thing—a horse, for example, will always look you in the eyes—so that there must be some subtle and wonderful connection between the eyes and the mind within. I could dilate much on the marvels of the eye, from many points of view, but at present we are concerned only with its practical value as an aid to character-reading.

First of all, the eyebrows possess certain illuminating characteristics. If they are high and arched, it is almost a sure sign that such a person is a dreamer, and not of a practical turn of mind. When the eyebrows are bushy and projecting, however, this denotes a forceful personality and keen judgment.

There are several distinct types of eye. We have the large and round eye; the narrow, elongated eye, and the eye which slants in an oblique direction. The large, full eyes, with convex lenses, are those which denote the power of giving and the desire for passionate love. They belong, as a rule, to very emotional natures, and to strong, virile characters. On the other hand, those with smaller eyes show some degree of secretiveness. Very small eyes denote, as a rule, weak natures—often enough, mean and small in their outlook on life and things generally.

Very full eyes, which are alert and active, denote the restless, energetic type. The tranquil, steadfast gaze betokens the steady, deep nature and thinker, whose thoughts and actions are well weighed before they are acted upon. Exceedingly large eyes indicate flightiness and exaggeration; these are the magnetic, erratic, bird-like people, who are always moving, but come out well wherever they are.

IT IS very seldom that you see the white visible below the iris, but when this is the case, it denotes a selfish, arrogant nature, one by no means desirable. If the white is visible both above and below the iris, it denotes a lack of mental balance; an erratic and emotional nature. Some foreigners are of this nature, and they act accordingly.

When there is a distinct arch of the upper corner of the eyelid, this shows that marked artistic talents are possessed by such a person. On the other hand, a similar curve on the outer corner of the upper eyelid indicates a desire to please and to appear pleasant in company.

A slant of the upper eyelid is not a good sign, especially if too pronounced. If slight, it indicates diplomacy; but if very great, it often betokens cruelty and a suspicious nature. Many criminals have this curve strongly developed.

When the eyes are nearly closed, this indicates a primitive, sly disposition, and a person of unbridled emotions. It is very seldom found among civilized people, but is seen in the more primitive and barbarous nations.

If the bony structure under the eye is pronounced, such a person is practical, as an artistic nature is characterized by smoothness at this point. When the eyebrows quite meet, it is a sign of conceit, or, at least, of a lack of that moderation which is signalled by those who have their eyebrows more widely separated. On the other hand, if the space between the eyebrows be too great, it is an indication of lack of balance and mental poise. The outer end of the eyebrows must also be observed. If this space is very great, it indicates great reasoning powers and probably mathematical ability.

THIN, long eyebrows are indicative of a person possessing poetic and artistic tastes, while if they are thick and bushy we have the creative and inventive genius. If the brows are wide and thick, you will usually find a person of strong will and dominant characteristics.

Now we come to the cheek. We must remember that the cheek is divided half-way across by an imaginary line, which divides it into two portions or segments. In the middle portion of the face, the upper portion of the cheek is contained, and we must speak of this for a moment, before passing on to the third or lowest portion of the physiognomy—the mouth, chin, etc.

As a general rule, it may be said that a high cheek is an indication of an unrefined nature. This is doubtless a relic of the past, for most barbarous nations developed high cheek-bones, as the result of more mastication of their food, which is not the case in more civilized nations. When the upper cheek-bone is prominent, this usually denotes an energetic temperament, combined with cunning and great shrewdness in business undertakings.

Descending, now, to the lower portion of the cheek, this is, generally speaking, a very good indication of the personal characteristics of the individual studied. If the cheek is round and full, and infantile in appearance, this is indicative of an undeveloped, simple mental nature, fond of luxury and pleasure, but not of continued mental effort. Such persons, as a rule, are very fond of their food!

The oval face betokens a love of the beautiful—of music, painting, the opera, whatever it may be. It indicates the artistic or esthetic temperament. A square jaw indicates a firm will, with lots of energy and determination to carry through anything it may undertake. If the skin is yellow or muddy in appearance, or if pimples and blotches are present, this is a sure sign of digestive trouble of long standing. This should be attended to at once; but such a condition may invariably be remedied by a simplification and restriction of the diet. Drinking plenty of water, taking a liberal allowance of fruit, eating less than usual for a time, and perhaps omitting one meal altogether, occasionally, will in the end cure this aggravating condition.

Dimples are much prized by some, and

(Continued on page 103)



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QUEEN FABRIC MFG. CO., Dept. T. Syracuse, N. Y.

CHARACTER-READING FROM FACE AND FORM

(Continued from page 102)

are certainly an addition to beauty, in most instances. If they occur at the corners of the mouth, they indicate a love of fun and mirth. The more round the dimples, the greater the fund of original humor such a person possesses; while the elongated or cleft type of dimple denotes an appreciation of humor and fun, rather than an original stock of it.

Dimples in the cheeks indicate a loving, bright, happy disposition—often too much so for their owner's good—and a constant desire to please and to be loved. Such persons are idealistic and imaginative, usually very young-looking for their age, and very good-natured.

A dimple in the chin is indicative of a love of luxury and a life of ease. It also denotes determination and strong will-power. It is a good sign, as a rule.

Next we come to one of the most interesting studies of all—the mouth and lips. Have you ever noticed how various people close their mouths? If not, you have missed a great deal! If the mouth is more or less straight, the lips being in contact all across, this denotes the singer's mouth. If the subject is of the dreamy, meditative type, the lips are less full and not so much of the red is shown as in the former case.

If you observe the mouths of statues of famous painters of beautiful women, you will observe that the mouths of all their models are arched or curved, somewhat like a bow. In fact, this particular bend has been called "Cupid's bow." When the curves of the mouth are rich and wide, and a good deal of red is shown, this denotes a passionate, emotional nature, bright, quick-witted, often—and indicates a good conversationalist. Those who make buffoons of themselves all the time have large, floppy mouths—the mouth not presenting the neat, compact appearance of the more thoughtful. The more the lips are turned inward, the more thoughtful the person; and the more they are turned outward, the more emotional and artistic the person. We all know how the lips of negroes project, and they are invariably of a primitive animal disposition.

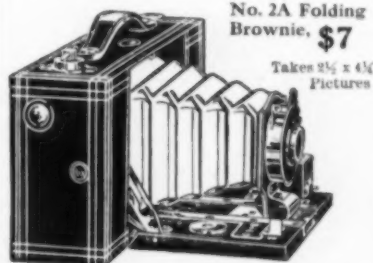
The best mouth is one in which the lips are of medium fullness, regular, of fair proportions, and a small amount of red showing. If the lips are constantly moist, this indicates a very emotional, high-strung nature; while if they are dry and hard, this is indicative of firmness, even harshness of disposition, strength of will and determination.

A TEACHER had been telling her class that recently worms had become so numerous that they destroyed the crops, and it was necessary to import the English sparrow to exterminate them; that the sparrows multiplied very fast and were gradually driving away our native birds.

Johnny was apparently very inattentive, and the teacher, thinking to catch him napping, said: "Johnny, which is worse, to have worms or sparrows?"

Johnny hesitated a moment and then replied: "Please, I never had the sparrows."

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will lighten the labor of any housewife. Here are some of the things this world famous oil will do:—

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FOR LIVING ROOM. Use 3-in-One on library table, chairs, davenport, book case. Removes the grime of use and time—quickly—at little cost. 3-in-One keeps all metal-work, fixtures, etc., as bright and rustless as a new dollar.

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FOR SEWING MACHINES. Best oil for any sewing machine. Makes whole machine work easier—quieter. Repair men "knock" 3-in-One because a little of this good oil saves many dollars in repair bills.

3-IN-ONE—Made in 3 sizes—1-oz. 10 cts., 3-oz. 25 cts., and 8-oz. 50 cts. Library slip packed with each bottle.

FREE! Send for generous sample of 3-in-One and handsome 3-in-One Dictionary—both free!

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When answering ads mention McCALL'S

A BIT OF OLD EGYPT

By ESTELLE LAMBERT MATTESON

O say, my dear, I wonder why
So many folks say Scarabee;

It seems so very plain to me
That they should call it Scarabee;

But what's the use of why and thus—
Let's compromise on Scarabeus.

RAMBLING through a big shop that caters only to those who love the mystic and exquisite art of the Orient, I saw a beautiful scarab mounted in a narrow rim of hand-wrought gold.

The orange was almost coppery in color; the blue was a dense, rich blue; the yellow, vivid and striking; and the dull sage-green blended in one harmonious whole, accentuated with a few streaks of black which seemed to emphasize the colors. I looked and walked away, came back and looked again.

I had been looking for a color scheme for our library, and these were colors so entirely decided, yet so in harmony with each other, as to be almost to the eye what a beautiful chord is to the ear.



IN THE house which we had inherited, we had a pink, a yellow and a lilac room, and we wanted something very different for the only room we meant to change—which was the library.

He Who Signs the Checks declared that the proceeds from the first story accepted after we came into our own should be devoted to the library.

We wanted something new: our books were our chief comfort in life—not only that, they helped us in our daily battle with the wolf, whose breath in other days had been uncomfortably warm. Now, by an unexpected bequest, we had a home and an income—nothing colossal, but far better than we had dreamed, and probably better than we deserved.

So the first check that came in was voted as a fund for making over the library.

As to the motif, we had planned and suggested until our thoughts ran out, and it was only the chance pause to look at the scarabs that gave us the idea for the room that should make it utterly different from all the others of our house.

BOOKS usually furnish sufficient color for a room; their parti-colored bindings never seem to clash; and we knew if we used only a natural tint on the walls and a plain floor-covering, that the old Egyptian colors would harmonize.

The library, as it was, had oak furniture. Tall oak bookcases were in the only available places. These bookcases were cumbersome, inartistic and too high for comfort or use. The table, desk and one chair were in massive hand-carved oak, the chair having a high back and a heavy leather seat. There were other chairs remarkable for comfort rather than looks, and, upon the floor, a large-patterned carpet in decided green and oak

(Continued on page 105)

Free Silverware Free Book of 5000 Bargains in House Furnishings

To Our Customers



Both FREE

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We are going to give our customers some of the celebrated silverware, made by Wm. Rogers & Sons. Write quick for illustrated circular which tells you how the silverware may be obtained. We'll also send you our wonderful Bargain Book, showing 5000 articles of

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Note the wonderfully low prices of the goods shown in this ad. Then think of a book packed with 5000 bargains.

From Forest To Factory—Then DIRECT TO YOU

Our gigantic business enterprise includes the ownership of forests, lumber mills, railways, factories and warehouses. You get off the benefit of this great cost-reducing power. We sell you direct. Satisfaction guaranteed.



\$7.65

30 Days' Free Trial

Order anything you like. Use it, enjoy it, test it one month. Unless absolutely satisfactory return, we'll refund your money and pay transportation charges.

Write Today for Free Silver List and Bargain Book

Write at once, so as to let us know if you want some of the free silverware. When we send the free silver circular, we'll also send our Big Bargain Book.

LINCOLN, LEONARD & CO.
Exclusive Distributors of Home Furnishings

1114 37th St. Chicago



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Spasmodic Croup,
Asthma, Sore Throat,
Coughs, Bronchitis,
Colds, Catarrh.

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It is a boon to sufferers from Asthma. The air carrying the antiseptic vapor, inspired with every breath, makes breathing easy, soothes the sore throat and stops the cough, assuring restful nights.

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Cresolene's best recommendation is its 30 years of successful use. Send us postal for Descriptive Booklet.

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40 DAY FREE TRIAL BOTH SEXES

So confident am I that simply wearing it will permanently remove all superfluous flesh that I mail it free, without deposit. When you see your shapelessness speedily returning I know you will buy it.

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and no interest on the payments

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We manufacture the MEISTER piano in our own factory.

We send the piano to your home on thirty days' approval, freight prepaid, without any obligation whatever on your part.

The MEISTER is beautiful in its lines, rich in tone and worthy a place in the finest home. Send for our FREE PIANO BOOK and learn the details.

Our resources exceed \$4,000,000.

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We have furnished all the material for 100,000 homes. We ship within 48 hours and guarantee quality, safe delivery and satisfaction or back comes your money.

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Write today. Prompt action saves big money.
GORDON-VAN TINE CO.
5044 Case Street, DAVENPORT, IOWA

A BIT OF OLD EGYPT

(Continued from page 104)

colors. The walls were a dark red figured paper with impossible heraldic designs in gold. The curtains were red rep, looped and festooned like a fancy gown. An oak mantel with many little shelves and brackets, and a hot-air register below, completed a room which, while holding the attraction of comfort, was an eyesore to the family who had inherited it and who must use it.

We decided to make a clean sweep of it all, except the carved table, desk, and chair, and the One Who Signs the Checks said, "The only way to do it is to call in a second-hand man and let him do his worst." This was pretty bad, but what we received we added to the fund. The two handsome pieces we kept were sent to the upholsterer's, and we had them re-finished in almost black fumed oak, and rubbed to a dull, rich wax polish.

We decided that a grate fire was the only kind that should be allowed in a library, so the register was removed and the fireplace restored. A new black iron grate-box on casters was put in, and a new fender. Shovel, tongs and scuttle were secured, of rich copper.

All the little shelves and brackets were taken off the mantel, and the glass cut through the middle, making it the length of the mantel but only seven inches high.

A varnish remover took off the finish from the woodwork, the paper was steamed off and the ceiling was then painted in a flat tone, deep ivory, with a drop of twenty inches on the side walls. The lower part of the walls was tinted in a deep *café au lait*, and a black fumed molding of oak separated the two tints.



THE woodwork was finished in fumed oak, and the floor was covered with a dark havana-brown denim fitted smoothly, which left no margin about the room. We managed to avoid small rugs. We thought the denim so reasonable in price that we could afford to have one every six months rather than lessen the apparent size of the room.

Then we had large scarabs stenciled upon the walls just below the moulding. Over the mantel an enormous one was placed. The effect was electrifying. Our bookshelves were built in, thirty-six inches high, and finished the same as the woodwork. Not a picture was hung upon the walls, and the flat tops of the bookshelves were kept rigidly bare.

The windows were then furnished with net curtains devoid of ornament except a ball fringe. These reached to the sill, and over them hung pongee silk curtains embroidered with a flat band of scarabei across the bottom. The curtains to the door were the same, without the net.

The table and chair were installed, and a drop-light was found with a shade of heavy copper, the glass underneath having the green, lemon and blue colors of the scarab. The library desk fittings were all in copper.

(Continued on page 109)

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If you wish to order the outfit send only \$1.00 and your bust, hip and waist measure and skirt length. But write for Free Catalogs anyway.

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THE FINGER OF DUTY

(Continued from page 10)

sistently at the nicely-cracked shagbarks and butternuts, and drank more or less of the sparkling amber cider, New England's substitutes for Old England's walnuts and wine. At the striking of ten o'clock he sprang up to make his first voluntary remark, "Jiminy crickets! I'd no idea it was that late!"

"*Tempus fugit* fast when you're happy," joyously alleged Mrs. Polk, and though she did allow herself to be lured away for five minutes at this juncture by anxious Miss Ridgely, she escaped in time to propound to Anthon her favorite conundrum, "What makes the cat nip the catnip?"

"Dunno," said Anthon.

"Neither do I," acknowledged Mrs. Polk, "but I'll ponder over it and see if I can't solve the riddle for you by tomorrow night. Good-by, good-by!"—saying cordially as she closed the door, "I don't know when I've met a nicer fellow!"

Anthon, too, did some pondering, pondering, however, that seemed to bring no satisfaction, and when at the Sunday tea-table his mother wondered tentatively if he'd mind very much if she just went along down with him to Adonella's to consult Miss Iffie about something very 'special,' he replied dispiritedly, "Suit yourself, Ma!" adding, with a forlorn attempt at sarcasm, "p'raps Pa'd like to come, too."

Plodding homeward under the stars a few hours later, after a farewell to Adonella, chaperoned by Mrs. Asenath Polk, Miss Iphigenia Ridgely and Mrs. Thomas Rogers, he was lost in gloomy meditation. His mother's chatter was an unmeaning jumble of words until she said, "Asenath certainly is a mighty entertaining talker, and I've invited her up to take supper with Pa and me tomorrow night."

Anthon stopped short and groaned. "By Jinks, Ma! ain't that woman keeping tabs on me bad enough without your helping her on? Why, she's hounding me to death, I tell you!" wrathfully.

"Silly boy!" his mother rebuked fondly. "Didn't I say Pa and me? Like as not you can get a bite somewhere else!"

Sitting down at the Rogers home to a festive meal of cold tongue and cream biscuit, spiced pears and chocolate cake, Mrs. Polk missed the son and heir, and realizing what the desertion meant, metaphorically patted herself on the back. "He's spunking up! How these country boys do lag! Silas was just so, and I didn't have no Cousin Asenath to spur him on to victory!"

"She's leaving tomorrow," Miss Iphigenia was saying at the other supper-table. "And I guess you can stand it till then."

But Mrs. Polk was late to breakfast next morning, and when she came scurrying in from out-of-doors, she blithely proclaimed that she'd been down the lane, waylaid the stage-coach, and given the driver a letter to mail to Susie. "I've decided to visit with you and Adonella another week, Iffie," she concluded.

At seven o'clock Anthon bounded up the steps two at a time, but before he could

strike an eager rat-a-ta-tat, Adonella was at the door. "Cousin Asenath hasn't gone yet! She's going to stay another week! Oh, oh, oh! You mustn't! She's coming."

With a wire corn-popper in one hand and a crock of shelled corn in the other, Mrs. Polk bustled in, explaining volubly that for once in her life she had gotten ahead of Adonella, and kindled the fire early, so that now there was an elegant bed of hardwood coals. "The grandest thing ever was to pop corn over!" She flourished the corn-popper significantly. "And after we get it popped, I want you and Adonella should help me make some popcorn balls."

She leaned toward the young man and addressed him in a tone of affected mystery, "You know, Anthon, we're going to have a surprise party here tomorrow night!" She viewed the pair with pleased anticipation. Anthon whistled shrilly and Adonella grew very pale. "There, I calculated that would startle you some. I ain't darst tell Iffie a word about it yet; she's been as splintery as hemlock chips all day, and I just bided my time till I had you and Adonella to help me break the news. My Susie—she's my youngest, the last bird to leave the nest," sentimentally, "though, come to think of it," Mrs. Polk giggled, "they only went as far as Ta'nton and then come back again—and my Susie's husband and my Susie's husband's brother, George Featherstone, are going to ride out to see us. George is a rising young lawyer, smart as a whiplash. On the lookout for a wife he is, and he'll want to come again when he finds such a pretty girl as our Adonella at the end of the route."

Adonella's color rushed back precipitately, and Anthon scowled.

"He's getting his dander up," thought Mrs. Polk, surveying him with twinkling eyes.

But suddenly Anthon unbent his black brows and laughed good-humoredly. "All right, Cousin Asenath, we'll make some top-notchers."

Mrs. Polk almost purred in her satisfaction. "He is a nice fellow," she assured herself, "and he called me Cousin Asenath. I guess he's on the road, but he'll have to quickstep it to keep pace with George Featherstone after he's seen Adonella. My, but she's most as pretty as my Susie!"

"She's just like a flea that you put your finger on and it ain't there," lamented Miss Ridgely as she and her niece conferred in the pantry after Anthon's departure. "I tried my level best to keep her out here, but she was just hither and yonder, and the first thing I knew I heard her telling Anthon—"

"Yes," said Adonella, mimicking Mrs. Polk's unctuous accents, "Ask your Pa and your Ma, Anthon, to come over tomorrow night. I want they should get acquainted with my Susie, and my Susie's husband and my Susie's husband's brother, George Featherstone!" She'd been gabbling till now if Anthon hadn't just made

(Continued on page 107)

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BLOOMFIELD MILLS COMPANY
416 South Fifth Avenue - CHICAGO

THE FINGER OF DUTY

(Continued from page 106)

tracks. I never saw such a woman in all my life!"

It was nearly nightfall the next afternoon when Mrs. Polk withdrew to the parlor bedroom to exchange the cotton sack and skirt lent her by Miss Iphigenia for her own black cashmere, with its jet trimmings and front of brocaded silk.

The whole house was in immaculate order; every room had been swept and dusted; Adonella had plucked all the flowers in the garden, and vases and bowls and pitchers were overflowing with the fragrant array. The three women had eaten "a cold snack" in the kitchen, and the dining-table, stretched to its fullest extent, had been spread with the best double damask table-cloth, on which the blue Canton china tea-set, brought home by old Captain Ridgely on his last "v'yge to the East Indies," shone resplendent. The stately pewter candlesticks at each end glittered like silver, though with unlit tapers as yet.

"Dear me, Iffie!" blurted out Mrs. Polk, as she met Miss Ridgely midway of the living-room and beheld the soft gray gown in which she was clad, "that's a spandy new dress you've got on! It's perfectly lovely of you to make so much of Susie's coming, but," regretfully, "if you'd just given me the least bit of a hint, I'd had her fetch me out my real duchesse lace fichu. I never feel quite dressed up without it." Then, "what's Adonella going to wear?"

Before Miss Ridgely could answer carriage wheels sounded outside, and Mrs. Polk hastened to usher in a merry group, Susie Featherstone, and Susie's husband Andrew, and Andrew's brother George, and a fair-haired, brown-eyed young person, whom Mrs. Polk kissed effusively on two very pink cheeks, saying, "Well, well, Christie Inlow, if this ain't luck!" and asking in a smothered undertone the next minute, "what possessed you to lug her along, Susie?"

To which Susie whispered back, "Twas George and Christie or no George! And you said, 'bring George!'"

As she noticed Mrs. Polk's unfriendly glance toward the young lawyer, she raised inquiring eyebrows at her husband and received in a chuckling aside, "Up to her usual tricks of lending a helping hand, I'll warrant." Andrew and Susie smiled understandingly at each other.

The lion's head growled another summons to the door. Miss Ridgely had disappeared and for the second time Mrs. Polk assumed the rôle of hostess to greet with hospitable warmth the Reverend and Mrs. Eustace Slocum.

"So glad to meet you on this auspicious occasion," said Mr. Slocum urbanely, a tactful compliment from the reverend gentleman which made Susie's mother glow with pride.

And when shortly afterward Mr. and Mrs. Thomas Rogers entered upon the scene, they too in their best bib and tucker, Mrs. Polk beamed upon the assembly, her maternal heart swelling with joy to see her "bairn respektit" to this degree.

But where were Iffie and Adonella?

(Continued on page 108)



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When answering ads mention McCALL'S

THE FINGER OF DUTY

(Continued from page 107)

Mrs. Polk made a rapid round of the first floor, and in the living-room paused once more to scan the table admiringly. Someone had lighted the pale green wax candles, and the flickering flames, dancing on the silver-lustered flagons uplifting sheaves of velvety French marigolds, illumined something in the middle of the table that Mrs. Polk had not seen before, something exhaling a spicy odor, something shimmering snowy white, and encircled by a wreath of big fluffy chrysanthemums. "Why, it looks like—good gracious!"

The amazed woman darted back to the parlor. A hush had fallen on the company. From beneath the fingers of the minister's wife, seated at the piano, there rippled out a familiar melody, "Tum, tum, ti tum! Tum, tum, ti tum!" Four times had Mrs. Polk sat in the front pew at old St. Mark's and thrilled at the strains. She could almost see her Annie, and her Mamie, and her Jennie, and her Susie as they moved up the aisle. Before her, through the open hall door, descending the long flight of stairs, and now just abreast of the old clock on the landing was Anthon Rogers, and at his side a maiden in dainty gown of white and floating wedding veil, Adonella!

"Dearly beloved, we are gathered together"—began the Reverend Eustace Slocum sonorously, and the rest of the marriage service hummed and buzzed through Mrs. Polk's astonished brain.

"Amen!" said the clergyman.

Susie, and Susie's husband, and Susie's husband's brother George, and Christie Inlow had made their farewells, and Mrs. Polk and Miss Ridgely were alone together. The hour of reckoning had come!

"Yes, I know," said Miss Ridgely in response to the mute accusation in the grieved and bewildered dark eyes of Mrs. Polk, who was standing very erect, not to say rigid, before the mantel. "I don't doubt you think we've treated you meaner'n pusley, a dozen times over. And so we have," dolefully, "but it wasn't my fault, Asenath! It was the young folks' affair, after all, and I couldn't meddle. And it really wasn't Adonella's. She couldn't go against Anthon just now, you know that, Asenath! And as for Anthon, he's built that way and he can't seem to help it. You see, he's turrible bashful, just turrible! And he made Adonella promise not to let on to a soul but his Pa and Ma and me that they were going to be married. Even Mr. Slocum didn't know until Anthon engaged him this morning, and, of course, we had to have Mrs. Slocum for the music. And when you came so unexpected-like last week, and I wanted to tell you, Adonella said 'No!' not till she'd asked Anthon. And somehow or other he'd got it into his silly pate that you were trying to part him and Adonella, and he wouldn't listen to reason! It didn't do no manner of good for me to tell him," earnestly, "that you just hung round 'cause you liked men folks and always had whether they were four or forty or four hundred!"

Mrs. Polk spoke with dignity, "I like all folks, Iphigenia Ridgely!"

(Continued on page 109)



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Every Bottle Guaranteed

We Offer \$1000 for failure or the Slightest Injury

THE FINGER OF DUTY

(Continued from page 108)

"So you do, Asenath, so you do!" concurred Miss Ridgely hurriedly. "But Adonel, she'd promised and she's smack under Anthon's thumb now, though I could have told him, if he'd taken pains to quiz me, that she'll get bravely over it before the honeymoon's out! And when you told last night about Susie and the others, Adonel said you could have knocked her down with a spear of grass, she was so scared Anthon would up and say they wouldn't have any wedding at all and would go to the minister's. But somehow or 'nother it seemed to tickle Anthon's funny corner, and he allowed to me when him and me went down cellar after the molasses for the popcorn balls that Adonel and him would give you a bigger surprise party than you'd laid out for them!"

Mrs. Polk said nothing.

"And," Miss Ridgely's voice was despairing, "I've been so badgered and put about! You don't know anything about it, Asenath, not a thing! I'd rather be mother to eighteen daughters and give them all a church wedding than aunt to one orphan niece and marry her off to an only bashful son! Yes, I had!"

Mrs. Polk's gravity fell away from her like a garment; her double chin quivered; her voice bubbled with mirth. "Sho, now, Cousin Iffie, don't you get into such a stew! Honor bright, I don't care a mite nor a grain about it. I always did love a surprise. And, after all's said and done, all I was aiming at was to do well by Adonel. There, there, we'll say no more about it. We've had an exciting evening. Let's take another cup of coffee and go to bed. We need a good night's rest."

A BIT OF OLD EGYPT

(Continued from page 105)

We hunted for two large reading-chairs and a couch, to complete the room, and were fortunate enough to find the style but not the finish.

The upholsterer took them away and returned them in three days, finished to match the rest of the wood in this unusual room. The couch was upholstered in a "woody" brown velour, and we had the cushions to the other chairs made to match.

We found a beauty of a wicker chair which spelled for comfort. That we had stained dark brown, and a deep copper and blue tapestry upholstering made it a thing of joy. Two tall copper candlesticks on the bare black mantel lent dignity and harmony to it.

WE DREW endless breaths of delight at each addition to this enchanting room: the very atmosphere seemed charged with magic, and the transition from the modern *fin de siècle* hall into this mellow warm-toned room was entrancing.

It convinced us that all that is needed to work a transformation in any room is to have a definite plan in mind.

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JOHN I. BROWN & SON Boston, Mass.

WHAT TO MAKE FOR YOUR DOLL

By KATHERINE REMBRANDT

SUPPOSE we plan a series of doll dressmaking days for these blowy, stormy shut-in days. Doll Dorothy needs some new clothes, and it is such a happy way of spending an afternoon to draw one's little rocking chair close to the crackling fire, open one's own little work-box with its many spools of thread, its shining scissors and thimble, and all those beautiful, left-over pieces of cloth and ribbon and lace.

Doll Dorothy has been rather neglected of late. Her hose are out at the heels and toes, she is wearing a gingham frock regardless of the weather, and, only fancy! she has no hat with which to cover her pretty curls. No doubt Doll Dorothy feels very badly about the state of her wardrobe. She wants to go to school and to a party or two, but how can she, in her old gingham dress? Do begin right away making your doll all the pretty clothes she needs.

First of all, little girl dress-makers, you will need to make a waist and sleeve pattern for Doll Dorothy. Her skirt will be straight, so you will need no pattern for that. Clean, firm, wrapping-paper will make very nice dolls' dress patterns and you will need, too, your scissors, a tape measure, and a carefully sharpened pencil before you start your pattern-making.

To cut the waist pattern, measure the length from the doll's neck to her waist on a folded oblong of paper. Then, starting where you make a dot for her neck on the paper, cut a curving place for her collar just one-quarter the size of her neck. Lay this paper on the doll, now, and mark with your pencil a curving armhole and a straight line that will extend from a point underneath her arm to her waistline. Open the paper on the folded line, and if you have done your measuring and cutting very well, you have made a pattern for the front of Doll Dorothy's waist. It does not allow for seams, but you can make allowances for half-inch seams on the shoulder and under the arm.

THE pattern for the back of Doll Dorothy's waist is cut by the front pattern. It should be the general shape of one-half of the front, allowing for its lapping and with the armhole cut in less curving fashion.

Dolly's sleeve pattern is an oblong as long as her dear little arm is long, and

about one and three-quarters as wide as her arm is wide. Fold this oblong lengthwise and slope it just a little at the wrist. Then, remembering that the open edges of the folded oblong are going to be the inside seam of the sleeve, curve the top to fit Doll Dorothy's armhole. The under part must be hollowed out, and the upper part of the sleeve pattern rounded to allow for the fullness at the top of the sleeve.

Now you are all ready to begin your pleasant dressmaking. Let us get Doll Dorothy ready for school first.

HERE is some heavy white linen and almost a yard of embroidery to trim a pretty white school frock (Fig. 1). Laying your patterns on the cloth very straight, and pinning them securely, cut one front, two back sections and two sleeves. Seam the shoulder and under-arm seams, and the sleeves on the wrong side. Then turn the waist and sleeves, gather the sleeves and sew them in. A straight skirt, quite full, is then hemmed, pleated, and sewed to the waist. Where you sew on the skirt a band of embroidery may be sewed over like a belt to cover the seam. The neck of the little dress, the lower part of the sleeves and the bottom of the skirt may also have bands of embroidery.

Now comes Doll Dorothy's warm school coat and hat (Fig. 1).

That scrap of scarlet golf flannel will be beautiful for these!

Cut the coat just as you did the dress waist, but longer; the opening, of course, comes in the front, with wide hems on either side. Cut the sleeves quite long, so that you can have turned-back cuffs. Cut the neck out quite a bit in the front to fit a little round collar that you sew on neatly. A belt, two brass buttons and two very carefully made button-

holes finish the coat, although, if you are very clever with your fingers, you can line it with scarlet satin.

The pieces of cloth left from making the coat will make Doll Dorothy's school hat. The saucer of a tea cup will do to help you cut the pattern of the brim. Cut two circles this size and ask mother or big sister to stitch them together. Cut a circle in the center to fit dolly's head and with over-and-over stitches, gather and sew to this head-size a third circle, also cut by a saucer, which makes a tam-o-shanter crown. Roll rim back when you put this hat on Doll Dorothy's

(Continued on page 111)



FIG. 1
DOLL DOROTHY'S
SCHOOL DRESS



FIG. 2
THAT Dainty PARTY
FROCK

WHAT TO MAKE FOR YOUR DOLL

(Continued from page 110)

curls, to show her eyes and her forehead. The party gown next! Here is a piece of fine dotted muslin—some scraps of such dainty lace—just what you need!

The party dress (Fig. 2) is made like the white linen school dress except for the skirt, which is gathered instead of being pleated, and has some lace-trimmed ruffles on the bottom. To give it the panel effect that is so stylish for dolls this season, carry two bands of embroidery down the front as far as the ruffled flounces. The full sleeves end in lace ruffles, and draped over the waist is such a fichu!

TO MAKE the party fichu fold a square of dotted muslin like the dress, shawl fashion, and edge it with lace. Then find scraps of pink and green silk to make a flower vine to trim it. Bias bands of the green silk folded over into tiny loops make the little leaves. Sew these in groups of twos along the edge of the fichu, connecting them with a row of chain-stitching done with heavy green rope silk. Every two inches along this row of trimming there is a wee pink rosebud. To make these rosebuds, just gather very narrow bias pink silk bands, rolling them over your finger and folding a tiny scrap of green silk around the base of the flower to finish it. Where the fichu is fastened to Doll Dorothy's waist in front there is a beautiful, full-blown pink silk rose. To make this rose, cut five silk circles that measure two inches across. Gather each around the edge and draw up the thread so that it makes a full, pink petal. When all five petals are finished, sew together with a puff of yellow silk in the center.

Of course, Doll Dorothy must have a very pretty hat to wear with this fluffy dress, and, of course, it is going to be white (Fig. 3). In her summer trunk is just what you want—the wire hat frame that her straw hat was made on. Carefully rip off the straw and cover the hat with the scraps of lace that were left when you finished the dress. Make another pink rose, just as you made the one that fastens Doll Dorothy's fichu, only larger, and fasten on the left side.

One more dolly costume and she will be quite ready for any emergency.

In mother's piece bag there is a nice, square of white cashmere. How delightful to make a best gown of this, and trim it with those scraps of gold passementerie

that sister gave you. We will not use the waist pattern to make this dress, but cut it quite straight, the only shaping being holes, where the sleeves are to be set in. Slope the cloth a bit just above the armholes, too, to make the dress fit on the shoulders. Make short, straight sleeves that come only half-way down to Doll Dorothy's elbows, and edge them with bands of the passementerie. Then, using a double thread gather dress at neck and

waist, fastening the thread very carefully. A lace collar will be very effective and a white cord and tassel will finish the waist. At the bottom of the skirt another banding of the gold will be pretty, with a band of lace above it.

Doll Dorothy will need a white hat to complete this costume. The one in the illustration (Fig. 4) is made of black velvet, but that is just a little too heavy-looking for March. To make the hat, use heavy canvas as a foundation



FIG. 4
ALL READY FOR
CALLING

for the brim, cutting a circle as you did for the school hat and making in it an inner circle to fit the doll's head. Then line this brim with the soft white cashmere that remained after you finished the dress, stretching it over the under side of the brim quite full, and basting it in place. Then stretch heavy white silk over the top of the brim, letting it extend about an inch over the lining and catch it down with white sewing silk. To do this, use a short stitch on the right side and a longer one between the lining and the crown, where it doesn't show. If you have enough gold lace to sew a narrow band where the lining of brim meets the white silk, which is brought over the brim edge, use it to cover this joining. A circle of black velvet gathered and sewed in over-and-over stitches to the brim makes the crown.

To trim this dear little picture-hat make some flower-like rosettes of yellow satin and black velvet. For each one of these rosettes cut six yellow satin circles that measure six inches across. Gather these circles as you did for the rose petals, draw the gathering thread tight, and sew the bunched circles together like the petals of a flower. Cover a little wooden button-mold, or a circle of cardboard, with black velvet, and sew in the center of the rosette. Make enough rosettes to go all around the crown of the hat and sew them carefully in place.

Doll Dorothy is ready now for any possible doll occasion, and haven't you had a merry time getting her ready?



FIG. 3
A DREAM OF A
LACE HAT



Deaumeille Parade Pump
Copyrighted-Exclusive

\$6.00

THIS FRENCH SLIPPER THAT TOOK EUROPE BY STORM, IS MADE IN PATENT LEATHER, TAN RUSSIA CALF, GRAY SUEDE, WHITE BUCK SKIN, GUN-METAL CALF.

**Beauty
Style and Fit**
in all

Cammeyer Shoes
The Deaumeille Parade Pump is one of the 700 styles ranging in price from \$3. to \$8. shown in the 80 page Spring Style Book. Included is a children's shoe section, with prices proportionately lower.

*Free on application to
Mail Order Dept. 30, N.Y. City*

**CAMMEYER
NEW YORK**



New York Styles for Children

START HIM RIGHT!

Teach your boy to take pride in being well dressed—just a bit better set-up than the other boys.

DISTINCTIVE BOYS' CLOTHES

Our catalogue will show you how to dress your boy well—and for little money. Don't handicap him with commonplace clothes. Get him a suit like the real New York boys wear.

We are manufacturers and sell to you direct by mail at prices from 1/2 to 1/3 less than you are now paying.

SEND FOR OUR CATALOGUE TODAY—IT'S FREE

It illustrates and contains samples of over 150 garments for Men and Boys.

THIS PURE WORSTED BLUE \$2.95

SERGE SUIT—SPECIAL

No. 1210—Little boy's suit of pure worsted blue serge. ALL WOOL, fine weave, rich dark blue shade. Collar trimmed with three rows of narrow silk braid, edged inside with white pique. Fine stitched edges, fancy ivory buttons, patent-leather belt with pretty brass buckle. Outside breast pocket. Blotter pants lined throughout, taped inseams and corded outseams. Elastic waistband. Garments cut full and splendidly tailored.

Your choice, Military blouse style like illustration, or with sailor collar, or sailor blouse \$2.95

We Prepare Remittances

C. V. BOLLER COMPANY
The House for Men and Boys
397 Bridge Street New York City



When answering ads mention McALL'S

Comfort

To sleep well is to look well—for to sleep in comfort is beauty sleep indeed.

Yet you and your family may never know what sleeping luxury really is until you have slept on

Trade Mark



Mother Goose Pillows

Discard your old, worn-out, flat pillows and enjoy a real night's rest on live, springy, clean, odorless leathers. "Mother Goose" pillows possess that light, airy elasticity which lulls both children and grown-ups to contented sleep—brings complete comfort—the kind of rest that makes for healthy men and women. Our sterilizing process is the tried and proved *corroet* method of cleansing and curing leathers—they never pack. Sealed paper bags bring these pillows to your home as sweet and immaculate as they left our smelt factory. Each pillow guaranteed—bears our trade mark. Used in best homes, great hotels, clubs, etc.—the choice everywhere for hygiene and comfort. Ask your dealer—if he doesn't carry them, write us and we will see that you are supplied.

FREE TO WOMEN

Learn the truth about pillows by reading our booklet. Sent free to interested women—with our new "Mother Goose" Book. Simply address—

CHAS. EMMERICH & CO., Dept. 14, CHICAGO



Little Chaps
Big Chaps
Cold Sores
Quickly relieved by

MENTHOLATUM

Sold and endorsed by all Druggists
25 and 50 cents a jar

FREE OFFER—To anyone who has not used Mentholatum we will send a sample on request, or for ten cents in stamps a large physician's size package.

The Mentholatum Co. 135 Seneca St., Buffalo, N. Y.



Windowphanie

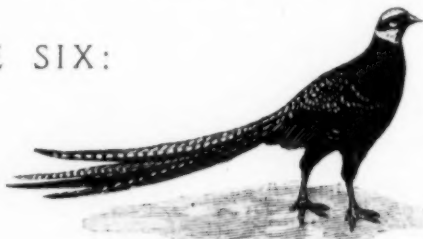
A thin, translucent material which makes stained glass out of plain glass. Easily applied by anyone. Costs little. Practically indestructible. Great variety of designs appropriate for doors, transoms and windows in houses, churches, hotels, etc. Write for free samples and colored catalog. Dealers wanted.
H. P. MALZ, 19 E. 14th St., N. Y. City

When answering advertisements please mention McCall's Magazine.

MAKING THE HOME PLACE PROFITABLE

ARTICLE SIX:

The Pheasant



By
KATE
V.

SAINT MAUR

IF EARNING money from the home place by the old familiar ways threatens to become so monotonous as to decrease one's interest, I suggest pheasant raising as a charming and lucrative branch of husbandry, for, like our English cousins of high degree, Americans now spend large sums each year in stocking their woodlands with game, this consisting chiefly of plebeian members of the pheasant family, known as the English and the Ringneck. This fact makes it advisable to keep at least one pair or trio of ornamental pheasants for aviaries, and the same of the common for stocking preserves.

My personal experience has been confined to the Golden and the Ringnecked. A Seabright bantam, which earned the title of "Little Mother," because of her abnormal spirit of maternity, hatched four of the five Ringnecked eggs purchased in April of our first year on the farm. Not knowing the extraordinary capacity of this special baby for disappearing through any available crack as soon as hatched, only one was rescued alive; but another banty was set late in May on another five eggs, and she brought off three, which were given to the "Little Mother" to brood. One got killed, but the other two and the "solitary survivor" of the first brood safely reached maturity; the "survivor" being a male, and the other two females, they were kept together, and demonstrated that a trio do as well as pairs when in captivity. The ten eggs cost three dollars, the enclosure three dollars; a year's feed probably two dollars.

THE next summer we sold fifteen eggs at twenty-five cents each, and raised twelve birds. Two males sold for stock at three dollars each; three hens for two dollars each; two pairs were exchanged to prevent in-breeding; the three odd ones were sacrificed to Christmas cheer. Put even with such extravagance, a cash balance remained of seven dollars and seventy-five cents, and the stock for next season's output was trebled.

Of course, the first consideration must be a bantam hen with motherly longings. If your farm or the neighborhood cannot supply her, search must be made for a small mongrel hen. Arrange the nest as suggested for Guinea eggs, to prevent loss by the little fellows getting out when first hatched and becoming chilled to death or lost. Both Guinea and pheasant chicks possess such adventurous spirits that the moment they break out of the shell, their desire seems to be exploration of the world at large, which usually means death within the hour.

THE BROOD COOP AND RUN

The brood coop and run must be just as carefully constructed. Allow the hen to remain with the little ones as long as she does not peck nor fight them. A gentle Biddy we keep in the brood coop until the babies are about six weeks old, when the whole family is removed to the large enclosure intended for the permanent home, and it is seldom that the hen is taken away until late in the fall.

THERE is a general idea that pheasants are delicate and hard to rear, originating, doubtless, from the fact that all game birds possess the dainty pride which necessitates hygienic surroundings for the breeding quarters. Subjected to the slovenly inattention accorded to the hen on ordinary farms, the pheasant pines and dies. Constitutionally, they are hardy, healthy birds, exempt from most of the diseases common to poultry. Dry, sandy soil, sloping slightly to the south to insure natural drainage, and well shaded by vines or low-growing brush, is the most desirable site for their captivity. Failing such natural conditions, select the most favorable situation, comparatively near the house. Have the ground plowed, and if it is heavy, clayey soil, remove about a foot in depth, fill in to ten inches with coarse, cut stone, and top with fine gravel at least six inches above the surface level; this will insure freedom from damp and at the same time provide a porous floor which every rain will cleanse.

HOW TO MAKE ENCLOSURES

THE dimensions of a simple, serviceable enclosure are: Length, twelve feet; width, six; height, four. Eight posts are required, six feet long, and six to eight inches in circumference; thirty-six feet of twelve-inch timber for the footboard; thirty-eight feet of four-by-two for the top rail; two shingle slats; half a roll of one-inch wire netting, four feet wide; a pair of hinges, and a catch for the door.

The cost of this can be approximated only, materials vary so much in price, but it certainly would not exceed six dollars, even allowing seventy-five cents for a workman to dig the post-holes. Make them two feet deep. Erect one at each of the four corners; one, midway on each side; two, two feet and a half apart at the center of one end, for gateposts. Nail on the footboard all around; do the same with the top rail, which must have two strips across from the side, four feet apart. Now cover this entire scaffolding with netting, except, of course, the space for the gate—which is to be made from

(Continued on page 113)

Making the Home Place Profitable

(Continued from page 112)

the shingle slats covered with wire netting. If artificial draining has had to be resorted to, it will be an advantage to erect posts and place footboards before filling in the stone and gravel. No house is required, but a shelter of some sort should be provided, with a perch under it, so that the birds are protected from storms while roosting.

Gourds grow so quickly that if the seed is planted around the outside of the enclosure, the vines will soon provide sufficient shade. A few cedar boughs in one corner will provide the shelter in which these secretive birds love to hide at the approach of any strange presence.

IF YOU desire to be extravagant, erect a round, rustic enclosure on the front lawn and invest in a pair of mature Golden pheasants to occupy it, for of all the varieties this is the most amusing and attractive, because of the activity of the birds, and their apparent desire to show off their beauty. The male has an orange and black throat, a golden back, steel-blue wing coverts, green shoulders and a vivid breast, so that he has every excuse for his vanity.

For mere ornament, the males of three or four fancy species can all be kept in one enclosure and will live peacefully; but never attempt to keep two or more pairs together, for Mr. Pheasant has such a jealous, pugnacious nature that a battle to the death is sure to ensue.

It is really an excellent idea to vary the activities of the home place; else we are apt to lose our interest and begin to look upon what it asks from us in the way of time and labor as drudgery.

This should not be, for really most of the "side issues" of a small place are far from greedy of our time. It is only when an interest begins to bore us that we magnify the drain it is upon our energies.

If then, the chickenyard has lost its first vivid appeal, even though the egg market has a way of adding to the family purse that ought to surround it with a halo, the thing to do is to inject a new element into the situation by adding some new form of "animal industry" or garden adventure to our list of daily pursuits.

It is for just this purpose I especially recommend an experiment in pheasant raising. The bird is attractive, not at all difficult to breed and rear, and is sufficiently novel in the ordinary farm- or poultry-yard to make one forget one's temporary distaste for that portion of one's domain.

One soon takes a pride in rearing these beautiful birds, particularly when one really succeeds in producing fine specimens suitable for stocking even the most aristocratic game preserve.

Editor's Note.—Mrs. Saint Maur offers her suggestions and advice from out a wide practical experience. She will be glad to answer any questions in regard to the subjects of which she talks to us—raising turkeys, chickens, bees, mushrooms, garden stuff, or other methods of "Making the Home Place Profitable." A stamped self-addressed envelope should accompany each inquiry.

Two-Year Corns

Can be Ended in Two Days

Your oldest corn—pared and doctored since you can remember—can be forever removed in this simple way.



Apply a little Blue-jay plaster. It is done in a jiffy, and the pain stops instantly.

Then that wonderful wax—the B & B wax—gently under-

mines the corn. In two days it loosens and comes out. No pain, no soreness, no inconvenience. You simply forget the corn.

A million corns a month are removed in that way.

And they never come back. New corns may come if you continue tight shoes, but the old ones are gone completely.

All this is due to a chemist's invention, which everyone should know.

A in the picture is the soft B & B wax. It loosens the corn.
B protects the corn, stopping the pain at once.
C wraps around the toe. It is narrowed to be comfortable.
D is rubber adhesive to fasten the plaster on.

Blue-jay Corn Plasters

Sold by Druggists—15c and 25c per package
Sample Mailed Free. Also Blue-jay Bunion Plasters.

(241) Bauer & Black, Chicago and New York, Makers of Surgical Dressings, etc.

We Want to Send You Our Big New Winter CATALOG IT WILL SAVE YOU BIG MONEY

On Groceries, Clothing, Furniture
Shoes & Other Household Supplies

Contains 130 pages of money-saving items. Write a postal for it today and see how you can get our GUARANTEED GROCERIES at less than store prices. For instance: Laundry Soap at 2½¢ a bar; Baking Powder at 7½¢ a can; Toilet Soap (5 lb. box), 2½¢; Starch 15¢ a box. Everything at a big saving. With orders for these Guaranteed Products, Thirty days' trial—no money in advance—money back if not satisfied. Write for our Catalog and learn how to furnish your home throughout without a cent of extra cost on our money-saving Factory-to-Home Plan.

Dept. D 286
Crofts & Reed Co., CHICAGO



Couch No. 7000—Golden oak frame, imitation leather covering, length 77 in., width 28 in. Given with orders for Guaranteed Products.



Oak Rocker No. 10002—Massive hard-wood frame finished in Golden oak. Seat is 20x20 in. Upholstered with imitation leather. Given with \$10 worth of products.

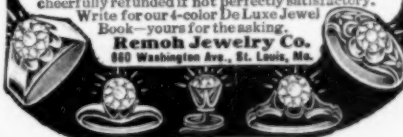
Rémoh Gems Look and Wear Like Diamonds

A Marvelous Synthetic Gem Not Imitation

—the greatest triumph of the electric furnace. Will cut glass—stands filing, fire and acid tests like a diamond—guaranteed to contain no glass. Rémoh Gems have no paste, foil or backing—their brilliancy is guaranteed forever. One-thirtieth the cost of a diamond. These remarkable gems are set only in 14 Karat Solid Gold Mountings.

Sent On Approval Anywhere in U.S. Your money cheerfully refunded if not perfectly satisfactory.

Write for our 4-color De Luxe Jewel Book—yours for the asking.
Rémoh Jewelry Co.
880 Washington Ave., St. Louis, Mo.



THIS PLUME SOLD TO YOU AT THIS \$5.95 PRICE



Express Prepaid

WILL MAKE YOU PROUD AND HAPPY

This is only one of many exceptional values offered to you by one of the largest exclusive feather houses in the country. We can give these wonderful values because there is only one profit, from the producer to you. We control the output of several large ostrich farms and do our own bleaching, dyeing and curling. We will send you any one of our beautiful plumes ON APPROVAL. All we ask is that, to show good faith, you enclose 25c with your order. Examine it to your heart's content—without any obligation. If, after examination, you find our plumes are not the finest, handsomest—with longer, more beautiful fibres—return to us, AT OUR EXPENSE, and we will refund your money. Send for one NOW.

IMPORTED FRENCH OSTRICH PLUMES

Length (Extra Broad Dressing Heads) Width Our Price

18 in. Excelsior Brand \$5.00 \$2.95
19 in. Superior Brand 7.50 4.95
20 in. Extra Brand 12.50 6.95

WILLow PLUMES
Width Length Worth Our Price
20 in. 17 in. \$ 9.50 \$4.50 28 in. 27 in. \$18.50 \$9.95
25 in. 24 in. 10.00 6.95 30 in. 28 in. 20.00 11.95
27 in. 25 in. 15.00 7.95 30 in. 30 in. 25.00 13.95

FREE—Write today for our interesting, helpful little booklet—How to Trim a Hat at Home. We send with it a complete catalog of our bargain values in Plumes, Algrettes and Parasol Feathers.

CHICAGO FEATHER CO., Dept. 25-C, 107 So. State St., Chicago, Ill.

A 500 VALUE

2.95

FOR THIS STYLISH DRESS

(We Pay Postage)

No. 30. This charming dress is made in the latest Spring style, of medium weight fine quality washable corduroy, which is a very popular material this season. Fashionable new style collar and neatly pointed revers; vestee, revers and collar are of cadet blue corduroy. A pretty crocheted ornament with pendants trims the vestee. Detachable belt of blue corduroy with large fancy crocheted white buckle adds style to the waistline. Set-in elbow length sleeves with cuffs of cadet blue corduroy. The front of dress is trimmed with seven large pearl buttons on either side as shown, through which the opening is effected. Skirt has a fashionable high waistline; full sweep, with an attractive panel of self material extending down front; box panel in back. **COLOR** white with cadet blue trimming only. **Women's sizes 32 to 42 inches bust measure; front skirt lengths 38 to 42 inches; waistbands 23 to 30 inches.**

MADE OF FINE QUALITY WASHABLE CORDUROY

\$2.95

Our special price postpaid. If you do not find this Stylish Dress to be worth almost double our price, send it right back and we will promptly refund your money, also postage.

Our object in advertising this garment is to convince every reader of this magazine that we can save them money on everything to wear.

FREE FASHION CATALOG

Write to-day for large Catalog of latest Spring and Summer styles in Everything to Wear for Men, Women and Children and save from 25% to 50% by ordering from us. Ask for Free Catalog 33-A.

Ref: Continental & Comm'l Nat'l Bank.

Capital \$30,000,000

CHICAGO MAIL ORDER CO.
INDIANA AVE. & 26th ST.
CHICAGO, ILL.

AGENTS—\$24 A WEEK



Wonderful GOLDEN FLAME STEEL JACKET BURNER.

90 per cent. more light for less oil. Burns common coal oil. Fits any lamp. Easy on the eyes. —never smokes. Wonderful seller. Nothing to get out of order. Sold by agents only. Every house

a possible customer. Long winter nights are here. Big demand. Quick sales. Write quick for terms of FREE outfit. **THOMAS MFG. CO., 8002 Home St., DAYTON, OHIO**

100,000 Aprons

TEN CENTS EACH Send us name of your dealer (who should keep Dean Lockstitched Aprons and Rompers) and 10c., and we will send you an embroidered ruffled apron, 10c. is for packing and postage only. **THE W. H. DEAN CO., 109 Everett Building, New York City.** Dealers write for particulars

When answering ads mention McCALL'S

RAISING CANARIES FOR SALE

(Continued from page 27)

because, living in such a large city where space is at a premium, she has not felt it as economical to breed them as to buy them from the importers, but she always has a large stock of boarders and patients on hand. She maintains an open heart for all maimed and sick canaries in the city, and for homeless ones who need a boarding-place until their owners return from Europe, or the country, or wherever else they may have gone. She has been the pioneer in teaching tricks to canaries on any extensive scale, and has had a pronounced success with them. Naturally, she is able to get a big price for a trick bird. In three weeks after she receives a bird he no longer eats and drinks like any commonplace canary of the ranks. He has a little automobile filled with seed until it is within reach of his claw. Miss Pope says that anyone with love and patience can teach birds any kind of a trick that a dog could learn, provided it would be physically possible for them to accomplish it. Gentleness, and the patience for endless repetition, accomplish wonders.

Miss Pope's bird hospital is a model of its kind. She has all the modern surgical appliances in miniature, and, with her assistants, attends every case that comes in with as much pomp as if the patient were human. All the instruments are sterilized before they are used, and every possible precaution is taken against infection. Immediately upon a bird's arrival he is thoroughly examined under a microscope to find, if possible, the cause of the illness. A clinical thermometer is put under the wing to get the temperature (see the little illustration at the right of heading on page 26), the tongue is examined, and the digestive processes tested. Canaries are excellent patients. They are rarely fretful and are pitifully grateful for every little attention paid them. Chloroform is sometimes given them in case of an especially severe surgical operation, but usually it is safer to let them stand the pain, which they do like little Stoics.

Of course, everybody cannot start an institution like this. It takes experience, a big love of the little feathered songsters, and an extreme delicacy of hand equal to that of the expert surgeon. The necessary skill, however, can be acquired through contact with the birds, and the profession holds out alluring possibilities to the woman who lives in a town where every third house usually harbors a bird, and where there is no one especially suited to hear their troubles. The family physician is often called in in such cases, but unless he is more than usually amiable he thinks it below his dignity to diagnose canarius sickness. This leaves the field free for the woman who loves birds and understands them. A study of the many books on canaries will give one a good insight into the problems that actual experience with the birds does not solve.

In Germany, they have actual bird conservatories for the musical education of

the canaries, and it is these trained birds which bring such high prices when exported to America. At six weeks old, under this system, a bird's education is begun. About three hundred male birds—the females seldom sing—are put into small wooden boxes about ten inches long, each bird in his own room.

These German bird conservatories of music have none of the up-to-date luxuries of bird life. The pupil is there to study and progress; in default of industry or native talent, he will be expelled from school.

Into each one of these boxes has been cut a small, round hole, through which can percolate enough light to enable the bird to eat and drink. These prison cells are put into a small and otherwise empty room, from which all sounds are carefully excluded; that is, all sounds save those made by the teachers of the birds.

The first lessons are on the flute and are given every two hours. Sometimes seated on his high-legged stool, at other times walking about the room, the professor of the flute begins to play a scale. He plays it very softly and very slowly, the while carefully listening that he may thus cull out and banish such of his birds as sing what is known as a "chop note," which is the normal song of the ordinary canary.

It will not do to leave these false-note singers among the others; bad methods, like the measles, are catching.

When the greater portion of the birds have mastered the flute tones, their teacher will begin his instructions on the violin; which he plays on a single string, the while walking about the room, ever with a critical ear turned toward his pupils and their mistakes, for soon is to come the most important part of the education of these opera-singing canaries.

The one-string tones of the violin having been satisfactorily imitated by his birds, the teacher plays upon two strings at the same time; thereby producing full, harmonious chords, which his yellow singers must catch. Not the most wonderful stars of the grand-opera stage can produce two tones at the same time, but the birds accomplish this feat.

From time to time during the violin lessons, about two or three times a day, the first flute instructions must be repeated. This is a sort of a review lesson, so that the birds may be kept up in their repertoire.

Next, the birds master the bell tones. In a box or closet the teacher has a series of the finest-toned silver bells. Being thus enclosed, the man gets from his bells, and later on from his birds, the effect of chimes in the distance, his canaries imitating the tones in a wonderfully beautiful way.

The most difficult thing has been reserved for the last part of the education of these golden opera singers; and that is to learn to trill, which they do as no human being has done it or ever will do it. To teach his birds to trill, the teacher uses both the violin and the flute. The

(Continued on page 115)

RAISING CANARIES FOR SALE

(Continued from page 114)

birds imitate the sounds of both instruments, changing their note at will, and sustaining one for such a length of time that one actually holds the breath in amazement and admiration.

The opera-singing canary must warble forth his sweetest notes at night. To that end the German peasant, who has hitherto been the teacher of the birds, is succeeded by a nightingale, who will not alone teach his little yellow friend to sing a nightingale's own song, but to sing it at night.

Each one of these opera-singer canaries must sing at night or get no diploma from the bird conservatory of music. No matter how late the hour or how many times the lights are turned on during the night, the opera-singer canary must let forth his sweet song.

The closest watch is kept on each bird. The slightest mistake or the least discord bars the bird from the markets in which perfection is demanded.

That the raising of canaries for sale has never been carried on very extensively in this country, is chiefly because the American and the canary temperament are not supposed to have any common basis of understanding. Canaries, as a race, have been bred up in luxury; they have been spoiled as any child might be, and unless every attention their wilful little natures demand is showered upon them, they mope and refuse to grow into the perky little creatures they might be. They will not understand that the American is born with the conviction that he must make every second count, and that unless he captures a nickel every few minutes he is not doing what he was created for. The canary insists that he squander, or at least pretend to squander, a few of those moneyed minutes on him. If he doesn't get them his vanity is hurt, and he declines to believe that any accomplishment, not even excepting singing, is worth while. Canaries haven't the least sympathy with modern department-store methods of duplicating every article a thousand times. They are individualists, and refuse to be herded.

This is the real reason for the scarcity of canary families in America. Many people, thinking the profit so certain, start to raise them, expecting to exploit them, as they would onions, for instance, with the bounds of the allotted space the only limit to the number. Practically every time the result is a failure, for much more must go into the successful raising of these sensitive little songsters. Under such purely commercial handling, the birds will not aspire to grand opera. They become the veriest parlor amateurs, with none of the confiding courteous manners prevalent in captive birdhood. The dealers reject them, no matter how short of canaries they are—and that they are often in dire need of birds at certain seasons of the year is a fact, and an encouraging one for prospective breeders—and individual customers only purchase them because they are ignorant of what constitutes canary aristocrats and canary plebeians. At present, the real home of the canary is in Germany and the Tyrol. They are

(Continued on page 124)

The L. C. McLain Orthopedic Sanitarium

This thoroughly equipped private sanitarium is devoted exclusively to the treatment of crippled and deformed conditions, such as Club Feet, Infantile Paralysis, Hip Disease, Spinal Diseases and Deformities, Wry Neck, Bow Legs, Knock Knees.

Let us advise you regarding any crippled, paralyzed or deformed child or person in whom you may be interested. It will cost you nothing, and in view of over 30 years' experience in this work, our advice should be valuable.

This Girl Was Born With Club Feet

Gertrude Snyder, thirteen years old, daughter of Robert Snyder of Natrona, Pa., was born with Club Feet and was brought to this Sanitarium in May, 1911. The position of her feet at that time is shown in the left picture, while the position and condition of her feet at the present time, after treatment at this Sanitarium, is shown in the picture on the right.

The Correction was made without Chloroform, Ether or any General Anaesthetic. Plaster Paris was not used.

Write Mr. Snyder about this for he will be glad to tell you of his experience.

A book entitled Deformities and Paralysis, also a book of references, with testimonials from practically every state in the Union will be sent, upon request, free of charge.

The McLain Orthopedic Sanitarium

944 Aubert Avenue, St. Louis, Mo.

Cornish

Sent To You For A Year's Free Trial



Why Shouldn't You Buy As Low As Any Dealer?

More than 250,000 people have saved from \$25 to \$125 in purchasing a high grade organ or piano by the Cornish Plan.—why shouldn't you? Here is Our Offer. You select any of the latest, choicest Cornish styles of instruments,—we place it in your home for a year's free use before you need make up your mind to keep it. If it is not sweeter and richer in tone and better made than any you can buy at one-third more than we ask you, send it back at our expense.

You Choose Your Own Terms

Take Three Years to Pay If Needed.

The Cornish Plan, in brief, makes the maker prove his instrument and saves you one-third what other manufacturers of high grade instruments must charge you because they protect their dealers.

Let Us Send to You Free the New Cornish Book

It is the most beautiful piano or organ catalog ever published. It shows our latest styles and explains everything you should know before buying any instrument. It shows why you cannot buy any other high grade organ or piano anywhere on earth as low as the Cornish. You should have this beautiful book before buying any piano or organ anywhere. Write for it today and please mention this paper.

Cornish Co., Washington, N. J.
Established Over 50 Years



First
improve-
ment since
the hump

Eye can't cut the thread

The loop protects it from contact with the eye and keeps it from sliding back along hook. The dress never gaps with

YEISER HOOKS & EYES

They stay sewed on because there are no openings for threads to slip out.

Absolutely rust-proof.

Sold everywhere—
not on cards.



If you are
planning

you need our 100 Page Book, "Modern Bathrooms," which we will be glad to send FREE for 6 cents postage. It illustrates many complete bathroom interiors ranging in prices from \$78 to \$600; gives detailed costs and floor plans; shows equipment for the modern kitchen and laundry; suggests decorations, etc.—and, in fact, is a complete and authoritative guide to the requirements of a sanitary and beautiful home.

to build
or remodel,

Write for it today

STANDARD SANITARY MFG. CO.,
Dept. 60, Pittsburgh, Pa.

Sweet Peas

We produce Selected Stocks upon our own seed farms in Pennsylvania, New Jersey and California, while FORDHOOK FARMS are famous as the largest trial grounds in America. We had the past season one hundred and fifty acres of SWEET PEAS alone! We hold today the largest stocks of RE-SELECTED SPENCERS in the world.

Six "Superb Spencers"

For 25 Cts. we will mail one fifteen-cent packet each of ELFRIDA PEARSON, the unique new light pink of huge size shown on colored plate,—THOMAS STEVENSON, the intense flaming orange,—IRISH BELLE, rich lilac flushed with pink,—also one regular ten-cent packet each of KING EDWARD SPENCER, intense, glossy, carmine, scarlet,—MRS. HUGH DICKSON, rich, pinkish apricot on cream,—also one large packet (80 to 90 seeds) of **The New Burpee-Blend of Surpassingly Superb Spencers** for 1913, which is *absolutely unequalled*. With each collection we enclose our Leaflet on culture.

Buy Purchased separately these would cost 75 cts., but all six packets will be mailed for only 25 cts.

Burpee's "Seeds That Grow"

are supplied each season direct to many more planters than are the seeds of any other brand. BURPEE'S SEEDS are known the world over as the best it is possible to produce, and are acknowledged the American Standard of Excellence.

Burpee's Annual for 1913

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SEEDS

REMODELING A LIVING-ROOM

By William Draper Brinckle

YES, it certainly was nice of Cousin Cleopatra to leave us that money.



Really we hadn't looked for anything of the sort, for we understood she had willed it all to the Home for Indigent and Infirm Pullman Porters, or some such institution. Since we have that extra cash, however, wouldn't it be a good idea to do a little renovating and remodeling in the home?"

In some such way does the opportunity come to most households, and the Family Council goes promptly into executive session to consider the matter. There is no question whatever as to the desirability of doing something; but what shall that something be? Where shall we start? How shall we set about it? is asked by first one and then another, until finally, in hopeless befuddlement, the council usually calls in some smug paper-hanger, who cheerfully styles himself an Interior Decorator, and most fearfully and wonderfully does he decorate that interior.

SHINY oak plate-rails sprout from all the walls, brilliant red and green bur-laps glare aggressively; and a fifty-dollar cabinet mantel, blazing with varnish and mirror, triumphantly crowns the achievement. As to any mere considerations of fitness, harmony or proportion, such things never bother him. "It's fashionable to have a plate-rail," he pronounces; and so a plate-rail there must be—that's settled!

Now, this hit-or-miss manner of handling our homes is utterly wrong; the interior treatment of a room depends

entirely too skinny. Already a change has been wrought in the atmosphere of the room.

Next, the windows at either side must have their crude four-light sash taken out, and replaced with single lights in the lower, and six-light sash in the upper sections. Broad box-seats built in under these windows, running from the chimney across to the side wall, will add a needed touch of comfort, convenience and cheer.

The proportions of the room are now much improved, for the horizontal lines of seats and ceiling-beams give an effect of increased width. We must not, however, put any seat at the third window,

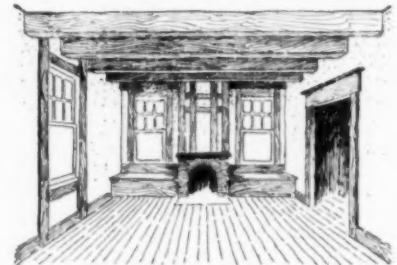


FIG. 2. WHAT \$100 DID!

as this would merely stick out in the room in an awkward, meaningless way, without any definite purpose.

Continuing on our destructive and constructive career, we will next tear off the trim of the windows, and replace it with plain, flat stuff, about five inches wide. This will run from floor to ceiling; otherwise we know the side windows would seem to float about in the wall, in a helpless, tentative fashion.

THE doorway over to the right is very much enlarged; but since it rests on the floor, there seems to be no need to carry the trim up as we have done with the windows. Instead we will run a head of ten-inch stuff across, with a little finish-mould at the very top.

A plate-rail would spoil our entire decorative scheme, for it would introduce an extra horizontal line, and upset the proportions we have so carefully arranged. Besides, the plate-rail business has been so done to death that I confess I shy a little at it.

The woodwork can be chestnut, oak or any hardwood; though, by the way, just ordinary cheap hemlock is most wonderfully attractive when stained some dark tone. I have used it for quite costly interiors, with very great success. The workmen always laugh at the idea—until the work is done!

If there is any old woodwork in the room, do not have it "grained," but clean off the old paint or finish with varnish-remover (any paint-store can supply this) and then re-stain. Soft woods, after staining, should have two or three coats of "flat" varnish, but chestnut or oak must be given a coat of stain-and-filler, a coat

(Continued on page 118)



FIG. 1. BEFORE REMODELING

absolutely on its size, shape, window-arrangement, and so on. Let us take an average room and discuss it for a moment.

What is it like? Just a bare, square apartment with windows set stiffly about, and a hideously ornate imitation-marble at one end (Fig. 1). The ceiling is just a trifle too high for good proportions, we will suppose; therefore, what we must do is to run beams across, to reduce this height (Fig. 2). The mantel must be torn out, and in its place we will build a dark red brick fireplace, with a simple heavy shelf above. The space over this shelf will have several broad uprights of wood set in the plaster, giving a "half-timber" effect, but these should be at least six inches wide; the usual narrow strips are

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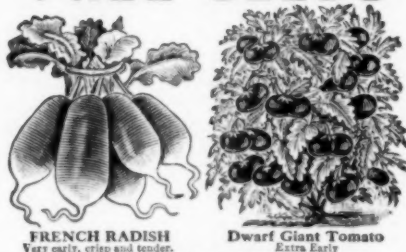
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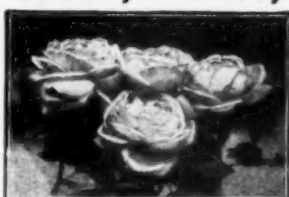
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The Dingee & Conard Co., Box 332, West Grove, Pa.

ALL-THE-YEAR-ROUND GARDEN

(Continued from page 28)

flowers together, a plan which causes the garden constantly to look attenuated.

The manner of planting is important, as it will either retard or forward the plants. When the plants and shrubs reach you, they should each have a bunch of fine bushy roots, as this is a sign of frequent transplanting; avoid plants with but a few coarse roots. These roots in their natural state grew all spread out, no two touching, and we must aim to copy this when replanting them. To do this, have the hole for the plant or shrub much larger than the bunch of roots, and just as deep. Have some fine soil at hand, and, holding the plant in position with one hand, with the other sift the fine soil through the mass of roots until they are covered. Then gently soak the mass with water, which will settle the soil. More soil must then be put on, and the process continued until the soil comes clear over the tops of the roots.

Do not tread down the soil about the plants until it has dried enough to be merely moist. Plants should not be set deeper than they were before, making proper allowance for settling, according to the nature of the soil with which you are dealing. The flowers which can be set out in April are: adonis, aquilegia, arabis, aubrietia, helleborus, hepatica, primulaceae, sanguinaria, canadensis and trillium. These also bloom in this month, as well as in some others.

May is the great planting month of the year, as more kinds of plants are set out in this month than in any other. There is also much work to be done. It is not too late for anyone who has come to a new home the first of May to start to work on a new all-the-year-round-garden, if the work be done promptly, and trenching and draining be not required. As there is much work to be done, and much rain, generally, in this month, one must watch the time closely, and take advantage of all clear weather. Keep the top soil in the beds and borders in which you planted new things in April broken up after every rain, to prevent evaporation of moisture. All of the things planted in April can also be planted this month, if there be plenty of cool and rainy weather, and, in addition, plant Alyssum, saxifrage, anemone Pa, Anthericum, aquilegia var., astilbe, Belis, convallaria, dianthus, dicentra, doronicum, epimedium, geum, Iberis, iris Ger., myosotis, peony, phlox, primula ver., trolius, vinca, viola, all of which bloom in May, and, in addition, the following, which bloom later: Achillea, aster, calimeris, campanula, cerastium, coreopsis, delphinium, dictamnus, gaillardia, geranium san., heliopsis hemerocallis, iberis, incarrillea, lychnis, papaver, salvia sedum, spiraea, thalictrum, veronica, althaea, callirhoe, chrysanthemum, digitalis, gypsophila, funkia, inula, lavender, lythrum, monarda, pentstemon, phlox pan., stokesia, galega, heianthus, hibiscus, liatris, lobelia, platycodon, rudbeckia, aconitum, aster var., conoclinium, gentian, anemone Jap., kniphofia, solidago and many others not so well adapted as these.

June and July are the growing months, and the principal work is to keep the

(Continued on page 119)

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Roses Specialists—50 years experience



REMODELING A LIVING-ROOM

(Continued from page 116)

of shellac, and two coats of paste floor-wax, polished with a soft rag. This gives a dull gloss that is extremely effective, far better than the ugly, cheap shine of most varnishes. Of course, there are certain patent finishes that give the same results as wax; your painter can tell you of these.

Be just a little shy of burlap; it is excellent in a Rathskeller, but rather out of place in the average room. The fireplace, the doorway, the pictures and one or two of the larger pieces of furniture, are the important points in the average room. If we make the wall-covering too prominent, we take away from the effect of these other things. Joseph Jefferson tells how a certain manager had the brilliant idea of staging some play with an all-star cast—but the thing was a flat failure! All the actors were so good—and so prominent—that the leading characters were swamped, and the effect utterly lost! The same principle holds good here; so one had best keep to grass-cloth, felt paper or similar wall-coverings, in rather soft, neutral tones—as buff, tan, green. A good workman, engaged by the day, should be able to work the change we have outlined, and transform our former bare and unlovely "sitting-room" into an attractive harmonious living-room, for not over one hundred dollars.



FIG. 3. A COLONIAL EFFECT AT SMALL COST

IF WE desire an entirely different effect—say, a Colonial room (Fig. 3)—we must proceed along quite different lines. To reduce the height, we will, in this case, run chair molding, about four inches wide, all around the room on a level with the window-sills. If this were to show the grain of the wood, we would let it be perfectly plain; but since it is to be painted white, there must be some molding on it, to relieve the dead flatness.

The window sashes are changed in the same way as in our previous scheme of remodeling. If the window-trim is delicately molded, we can let it stay, but otherwise we must tear it off and replace it. Colonial work, you know, was distinguished by great refinement and delicacy of detail; you can not give heavy, clumsy moldings a genuine "Colonial" effect by merely smearing them with white paint!

The fireplace in our room is faced with red brick; and we build a simple frame and mantel, as in our previous remodeling. Nine-tenths of the old Colonial man-

tels were of this pattern; the so-called "Colonial" things that one often sees, all mirrors and columns, are purely modern creations. Above the mantel one should set a picture—a family portrait, by preference; or, possibly, an old-fashioned mirror in a gilt frame.

The doorway is now opened up to make quite a wide portal; and a pair of slender columns are inserted, topped by a frieze and cornice. The topmost member of this cornice runs around the room, serving as a picture-molding. The woodwork is, of course, all ivory-white, and the walls should be some soft buff tint. The hardware is of old brass; and if there are any doors, these have pressed-glass knobs. The cost of the Colonial room, created from the bare lines of our old-time "parlor," should not be more than one hundred dollars.

Now, of course, everybody's living-room may not be at all like the one I have shown, but this does not matter. The same general principles hold good.

For example, suppose we take the usual narrow hallway, with rooms on either hand. By opening up one partition, and throwing a hall and living-room into one, a far more spacious effect can be gained at an expenditure of a sum as small as, say, thirty dollars. If the ceiling is too high for the size of the room (and it usually is), we can appear to lower it by chair-rails or ceiling beams. The opening from hall to living-room had best be flat-headed; for while we might cut a round-headed archway, yet the partition is so comparatively thin that the edges of the arch will be likely to look most unpleasantly skinny. We might thicken these by casings, but the curved wooden head is rather difficult and costly to make. The square head, however, can be easily cased.

Once the background of the room is established, one must carefully select a harmonious foreground of furniture and draperies. A jumble of ill-assorted furniture and clashing colors will make any room hideous. The furnishings of the two rooms I have described, for instance, should be totally different in character.

Straight-hanging curtains of dull silk to blend with the walls, with portieres of some heavier material to match, would become the English Room. The furniture should carry out the same idea of straight lines, probably in Flemish oak. A large table with a good reading-lamp, a settle and easy chairs with leather cushions, book-shelves and a well-built desk, would be adequate and comfortable.

There is no room, no matter how unattractive, which has not in it the possibilities of beauty, of harmony. It lies with us to study our surroundings, analyze their weak points and glaring faults, and consider how these may be overcome by judicious alteration and the substitution of soft colors, harmonious arrangement, and more pleasing lines. But whatever you do, keep these two things in mind: proportion and simplicity.



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ALL-THE-YEAR-ROUND GARDEN

(Continued from page 117)

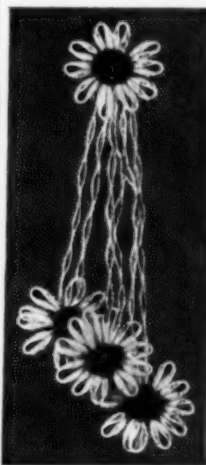
garden trim and neat, and growing on without any check. Allow no weeds to get a headway. Prune the crimson rambler roses as soon as done blooming, but not the "June" roses.

August marks the climax of the garden; to have it bloom until frost, cut back the annual plants which have been blooming all season, give them a good working with the hoe, and a dusting of bone-meal that they may break out anew—and in some cases more opulently than ever. See that all the plants have plenty of water, at all times, as evaporation is very rapid this month.

The work of the early part of September is continued from August, and the latter part begins the clearing away of the more tender things, as the early frost blights them. In October the hardy shrubs are given a wrapping with building-paper, the tops of the dead plants cut back, and all the rubbish cleared away and burned, to kill insects which may have laid eggs or cocoons on them. Plant, this month, all the spring-blooming bulbs which you desire to have in the garden next spring from March to June. These are tulips, narcissi, daffodils, jonquils, hyacinths, crocus, scilla and snowdrops. Set them in the beds and borders among the other plants, and they will not disturb them.

A Flower Jabot

DAINTY toilette accessories are the making of the costume. No prettier fashion has ever prevailed than the one now in vogue of giving the finishing touch to neckwear, corsage or belt by some floral suggestion. Ribbon flowers of all kinds are seen, and now come the pretty little crocheted things which every woman can make for herself. The little daisy motif shown here is very attractive fastened at the neck



over the lace jabot or frill. It is simply made. The materials needed are one skein of yellow embroidery silk and one bunch of coronation braid. Fill a small circular piece of linen very closely with French knots of the yellow silk, until you have a center about the size of that of an ordinary daisy. Then turn the linen to the wrong side and fasten. Make loops of the coronation braid

the size of the petals of the daisy and sew them fast, close together about the edges of the yellow center. Make four daisies, then sew the ends of two strips of the coronation braid for stems to the back of each of three daisies, and fasten all the stems at the back of the fourth daisy, at varying lengths, one six inches, one five and the other four.

DUSTING, cleaning and polishing all at the same time is easy and quick with the

O-Cedar Mop
Polish Mop

It gathers and holds all the dust and gives a hard, dry, lasting polish.

\$1.50 at dealer's, or direct from us. Money back if not satisfactory.

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Uses Only 1 Gal. Oil to a Hatch!

Lamp is filled **only once** during entire hatch. Oil tank is **underneath**—not on side. Perfect hatching heat is always kept. Automatic trip in.

X-RAY INCUBATOR

—cuts down flame at burner—there's no waste, no excess heat. So only one gallon of oil is required. Old Style machines burn 3 to 5 gallons. Glass doors on top—thermometer **always** in sight. Many other patented features.

WRITE TODAY FOR FREE BOOK No. 83—and learn all about this money-saving, money-making X-Ray Incubator. There are X-Ray Brooders, too!

X-RAY INCUBATOR CO.
Wayne, Nebraska

Lowest Prices
All popular breeds of chickens, ducks, geese, turkeys. Highest scoring strains. Best eggs. 20 years experience. Lowest prices. Best incubators too. You lose money if you buy before seeing my big illustrated Poultry Book. Worth dollars to you sent Free, for name and address. Write quick.

J. W. MILLER CO., Box 143 Rockford, Ill.

SHOEMAKER'S BOOK ON POULTRY

and Almanac for 1913 has 224 pages with many colored plates of fowls true to life. It tells all about chickens, their prices, their care, diseases and remedies. All about incubators, their prices and their operation. All about poultry houses and how to build them. It's an encyclopedia of chickendom. You need it. Only 15c.

C. C. SHOEMAKER, Box 355 Freeport, Ill.

LOW PRICES FOR THIS HANDSOME FENCE
100 other styles. Many cheaper than wood—all better. For Lawns, Churches, Parks, etc. Complete line of Farm Fences, Farm Gates, Lawn Gates, etc. Write for Pattern Book and special offer.

WARD FENCE CO., 167 Main St., Decatur, Ind.

Poultry Paper 48-124 PAGE periodical; up-to-date, tells all you want to know about care and management of poultry for pleasure or profit. 4 months for 10 cents.

POULTRY ADVOCATE, Dept. 47, Syracuse, N. Y.

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To Men and Women, Boys and Girls, who send us two or more subscriptions for McCall's Magazine. Could anything be easier than earning these valuable rewards? Remember this—every McCall Premium is guaranteed to please you perfectly. If a Premium is not up to your expectations, you may return it within 10 days and select another.

FOLLOW THESE SIMPLE DIRECTIONS TO GET PREMIUMS:

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All new and renewal subscriptions—even your own—count toward Premiums. Two-year subscriptions at \$1.00 count double. Three-year subscriptions at \$1.25 count treble. We give Cash Prizes in addition to Premiums, so be sure to send for Cash Prize Circular.

Mail to us the names and addresses of your subscribers, together with a Money Order paying for the subscriptions. Mention number and size of free pattern selected by each subscriber, also state which premiums you wish. Write plainly and only on one side of paper.

Take advantage of the remarkable offers on this page and next three pages. Also send today for a free copy of the Spring Edition of McCall's complete 36-page Premium Catalogue.

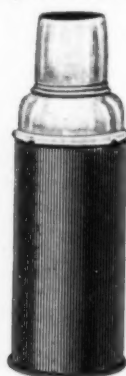
Strong, Light Traveling Bag
Given for only 5 McCall subscriptions



Premium 636

Premium 636—People everywhere are discarding heavy leather baggage and are carrying instead the wonderful Japanese Club Bag. Weighs less than two pounds, yet is strong, durable and can be washed. We will send, by express collect, this bag, leather trimmed, two neat brass catches, lock and key, covered handle, size 16 x 10 x 8 inches, for only 5 yearly subscriptions at 50 cents each. Sent prepaid by parcel post for one extra subscription, or 20 cents added money.

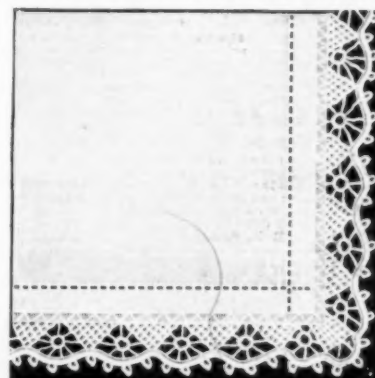
The "Stay-Hot-or-Cold" Bottle
Given for only 6 McCall subscriptions



[Premium 1016

Premium 1016—This is one of the most extraordinary inventions of modern times. Constructed so that it is guaranteed to keep liquids or solids hot or cold for eighteen hours. Absolutely necessary to young mothers and in sick-rooms. Valuable to business people taking their lunches and wishing coffee or tea served just as hot as it was when leaving home. Just the thing to keep liquids ice cold or steaming hot for picnics. Every home should have one. This remarkable new premium sent prepaid for only 6 yearly subscriptions at 50 cents each, or 3 subscriptions and 50 cents extra.

Four Genuine Irish Linen Handkerchiefs with Dainty Lace Border
Given for only 2 McCall subscriptions



Premium 1020

Premium 1020—In the illustration we show only one quarter of one of these handkerchiefs, in order that you may get a faint idea of the beauty of the lace. It will be necessary for you to really see the handkerchiefs to appreciate the fine quality of pure linen. These four beautiful handkerchiefs would cost you \$1.00 at your dealer's, but we send them prepaid for only 2 yearly subscriptions at 50 cents each. These are the finest handkerchiefs we have offered as a premium, and are guaranteed to please any woman.

Thousands Wonder How We Can Afford To Give Such Valuable Premiums

Send for New Premium Catalogue Today

[Address all orders to The McCall Company, 236 West 37th Street, New York City]

10 Hardy Ever-Blooming Roses—Finest Varieties Grown

Given for only 2 McCall subscriptions at 50 cents each

Premium 1023—These Roses are noted for exquisite richness of coloring, beauty of form, hardiness, vigorous growth and delicious fragrance. The greatest of all garden roses, thriving in all sections, forming magnificent bushes, bearing all summer long great masses of the most beautiful red, white, yellow, rosy-flesh and scarlet-crimson flowers.

A Few Words of Interest About Each Variety

Sunburst—Its flowers are an intense orange-copper and golden-yellow, extremely brilliant.

White American Beauty—This brilliant white rose well deserves to be called the white companion of our national red beauty.

My Maryland—Flowers are of indescribable charm of a brilliant lively shade of pink.

Helen Gould—This is a most valuable and satisfactory red rose.

Souv. President Carnot—The rosy-flesh flowers are large and double to the center.

Red Dorothy Perkins—A perpetual source of wonder. Perfectly hardy. The bloom is produced in great clusters.

Mayflower—The buds are long and pointed, opening into peach-pink exquisite flowers.

Queen of Colors—A most delightful new rose. Immense, rich, glowing carmine flowers.

Rhea Reid—Produces heavy deep green foliage and handsome double scarlet-crimson flowers.

The Bride—Rugged, healthy and hardy in growth, its white flowers are marvels of beauty. Its fragrance is delicious.



Everyone Can Succeed With These Roses

They are strong, healthy bushes, packed in the most careful manner and guaranteed to reach you in good growing condition. Special printed instructions on their planting and care are enclosed with each collection; and to insure your better success in their growing we have arranged with our producer, who is familiar with planting conditions in every locality, to deliver them at the proper time to set out in your garden. Extremely early or late spring would vary planting dates five to ten days, so do not be alarmed if bushes are not received the first warm days, as they will arrive in seasonable time.

We will send you the complete collection of ten rosebushes for only 2 yearly subscriptions at 50 cents each. Your own subscription renewal may count as one of the subscriptions required.

Be sure to take advantage of this wonderful offer today.

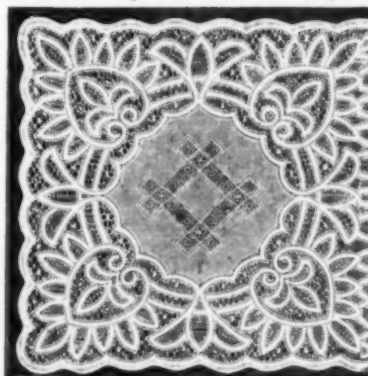
Latest Style Mesh Coin Purse Given for only 2 McCall subscriptions



Premium 997

Premium 997—These handsome German Silver Mesh Purses are now very popular in the big cities. Have a double chain 4 inches long, at the end of which is a ring for the finger. This prevents losing it. If you want to be up-to-date, send only 2 yearly subscriptions at 50 cents each and get one of these pretty mesh purses free.

Beautiful Imitation of Hand-Made Renaissance Bureau Scarf Given for only 2 McCall subscriptions



Premium 1011

Premium 1011—The illustration shows only one end of this exquisite scarf, to give you some conception of the beauty of the design and the perfection of each stitch.

This scarf is so well made, of a fine quality of material, that it is difficult to distinguish it from a hand-made piece of lace costing many dollars. Size 18x50 inches. We guarantee this to please you. This would be a great bargain for 3 subscriptions, but we want every club-raiser to get one and, therefore, are offering it as a leader for only 2 yearly subscriptions at 50 cents each. Don't miss this special offer.

The Ezy-Hem Skirt Gauge—The Dressmaker's Delight Given for only 2 McCall subscriptions



Premium 1018

Premium 1018—Makes skirt-making easy. The "Ezy-Hem" Skirt Gauge is most enthusiastically endorsed by dressmakers because it enables them to turn the skirt hem and pin it up—quickly and accurately—all ready to sew in one operation. Saves time, trouble and expense, and prevents spoiled or unevenly hemmed skirts. It is instantly adjusted to any desired point, and so simple to operate that even a woman inexperienced in dressmaking can operate it successfully. It positively assures a properly hanging skirt and gives that dressy effect so essential to a woman's correct and stylish appearance. This unequaled 9-inch skirt gauge sent prepaid for only 2 yearly subscriptions at 50 cents each.

You Will Be Delighted With McCall's New Complete Premium Catalogue—FREE

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You Can Earn These Premiums Today

**Four Exquisite Hand-Painted
Pillow Tops**
Given for only 2 McCall subscriptions



Premium 936

Premium 936—The illustration is too small to do justice to the four exquisite designs included in this offer. Neither does the picture give you any idea of the many beautiful color effects of these four rich-looking pillow tops. Each is hand tinted on art drill cloth 22 x 22 inches. All four of these attractive hand-tinted pillow tops sent prepaid for only 2 yearly subscriptions at 50 cents each.

Splendid Folding Umbrella
Given for only 6 McCall subscriptions



Premium 892

Premium 892—Here, indeed, is a wonderful offer. This umbrella can be so adjusted that it will fit in a suit case. Besides having this handy feature, here is a strong, weather-resisting and long-lasting \$1.50 umbrella. By buying a large quantity of these high-grade umbrellas direct from the manufacturers, we are able to send one, by express prepaid, for the small club of 6 yearly subscriptions at 50 cents each, or for 3 yearly subscriptions and 50 cents extra. Don't miss this splendid offer.

**Girls' and Misses' Gold-Filled
Neck Chain and Heart Pendant**
Given for only 2 McCall subscriptions



Premium 940

Premium 940—Here is an unusual jewelry offer. This chain and locket are both gold-filled and guaranteed to wear like solid gold for five years. Chain is 13 inches long. A bargain for only 2 yearly subscriptions at 50 cents each.

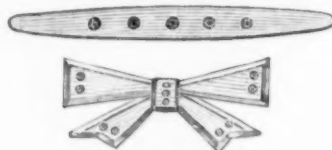
Premo Junior Camera
Given for only 9 McCall subscriptions



Premium 613

Premium 613—Anybody can make good pictures with a Premo Junior, as the simple instructions necessary are included with each camera. Takes $2\frac{1}{4} \times 3\frac{1}{4}$ pictures. The Premo Junior is a source of never-ending delight. One sent free, prepaid, for only 9 yearly subscriptions at 50 cents each.

**2 Fine Parisian Ivory Brooches,
Inlaid with Egyptian Diamonds**
Given for only 2 McCall subscriptions



Premium 966

Premium 966—The style and attractiveness of these two brooches cannot be shown in an illustration. They are twice as large as picture. You must see them to get an idea of the effect produced by the brilliant white stones set in the polished Parisian ivory that is now so popular. We offer the two, prepaid, for only 2 yearly subscriptions at 50 cents each.

Pair of Pretty Lace Curtains
Given for only 4 McCall subscriptions



Premium 77

Premium 77—Each curtain is 2 yards 29 inches long by 32 inches wide. These curtains are made from a good quality of net and have a scroll border. Come in several handsome designs. A pair of these popular curtains sent prepaid for only 4 yearly subscriptions 50 cents each.

Girls—This Large, Magnificent Doll
Given for only 6 McCall subscriptions



Premium 741

Premium 741—This is the biggest value in dolls we have ever offered. Think of it! This doll is 22 inches high. Among the special features of this genuine bisque doll are its beautiful eyes, which open and close, and very pretty hair. Being jointed, it can be placed in any position. Price \$2.50. Sent express collect for only 6 yearly subscriptions at 50 cents each. Express prepaid for 3 extra subscriptions.

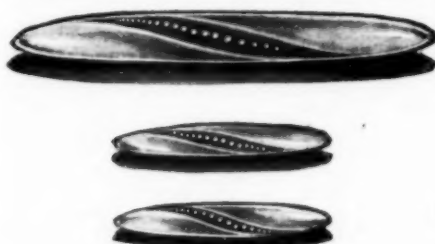
Bracelets, Silverware, Dishes, etc., Offered in 36-Page Premium Catalogue—FREE

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Easy To Earn—Sure To Please

Fine Gold-Filled Waist Set
Given for only 2 McCall subscriptions



Premium 820

Premium 820—Consists of one large pin (2¼ inches long) and two collar pins; all made in the attractive beaded design, handsomely finished in rose gold. Guaranteed for five years. Entire set of three pins sent prepaid for only 2 yearly subscriptions at 50 cents each.

Beautiful "Solitaire" Ring
Given for only 2 McCall subscriptions



Premium 659

Premium 659—Requires an expert to distinguish this wonderful imitation diamond ring from the genuine Tiffany setting. 12-karat gold-filled and will wear like solid gold for five years. Sent postage prepaid, for only 2 yearly subscriptions at 50 cents each. Mention size.

Splendid Buttonhole Scissors
Given for only 2 McCall subscriptions



Premium 44

Premium 44—Every woman who sews should own a pair of these forged-steel, full nickel-plated buttonhole scissors. Each pair fully warranted. Sent prepaid for only 2 yearly subscriptions at 50 cents each.

Pair of Embroidery Scissors
Given for only 2 McCall subscriptions

Premium 43—This pair of embroidery scissors, made of the very best steel, full nickel-plated, with long fine points, sent prepaid upon receipt of 2 yearly subscriptions at 50 cents each.

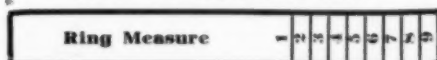
Stylish New Diagonal-Setting Ring
Given for only 2 McCall subscriptions



Premium 910

Premium 910—This ring is 12-karat gold-filled with a fine rose-gold finish. Has three brilliant stones—two imitation diamonds with a ruby in the center. The artistic chasing gives the ring the same effect that is found only in high-priced rings. This ring will please any woman of refinement. Sent free, prepaid, for only 2 yearly subscriptions at 50 cents each. Mention size.

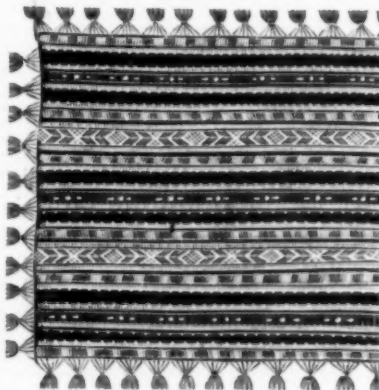
HOW TO ORDER A RING



To get correct ring size, measure from star at top of "Ring Measure" with a piece of stiff paper that fits the finger and goes over knuckle. The number that the paper reaches to is your size. Send number only. Don't send slip of paper. Be sure to give correct size. We cannot exchange rings for other sizes when wrong size is given by club-raiser unless 10 cents is sent us when the ring is returned. 9 is largest size.

Rich, Luxurious, Heavy, Oriental Couch Cover

Given for only 6 McCall subscriptions



Premium 757

Premium 757—The illustration, showing one end of the couch cover, does not do justice to this exquisite piece of tapestry as it does not show the various rich color effects; red, green and ecru predominate. It is heavily woven and has excellent wearing qualities. Over 8 feet long, over 4 feet wide. Price \$2.25, or sent express collect for only 6 yearly subscriptions at 50 cents each. Express prepaid for 3 extra subscriptions. If you don't find this premium nicer than you expected, send it back at our expense and ask for another premium.

Elegant French Enamel Vanity Case
German Silver Lining
Given for only 5 McCall subscriptions



Premium 1015

Premium 1015—The Vanity Case has leaped into great popularity. Every woman needs one. To supply our Club-raisers with the prettiest and most stylish on the market, we have imported a large quantity French Enamel Vanity Cases that combine style, beauty and convenience; contain fine mirror, powder case and puff, handy coin holder, all in rich-looking German Silver. Finished perfectly in every detail. Size when open, 5 x 3½ inches; 12-inch German Silver Chain. Retail price \$2.25. We send this magnificent Vanity Case for only 5 yearly subscriptions, or 2 subscriptions and 50 cents extra. Guaranteed to wear and give perfect satisfaction.

Pair of 8-Inch Shears
Given for only 2 McCall subscriptions

Premium 47—Has same quality of fine steel as Premiums 43 and 44. This splendid pair of 8-inch scissors sent prepaid for only 2 yearly subscriptions at 50c each.

Premium 46—A pair of either 5- or 6-inch Scissors, sent prepaid for only 2 yearly subscriptions at 50 cents each. Same quality as above.

Latest Style English Ring—
Very Pretty
Given for only 2 McCall subscriptions



Premium 785

Premium 785—Gold-filled with wide showy pattern and heavy chasing on the sides. Beautiful imitation diamond in the center and either finely cut red, green or blue stone on each side. Extra big value, as we give this attractive ring for only 2 yearly subscriptions at 50 cents each. Really worth double. Mention size.

FINE FANCY WORK GIVEN!
See the Extraordinary Premium Offers on
Pages 52, 53 and 54

Hundreds of Other Desirable Premiums in Spring Premium Catalogue — FREE

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"Indeed There Is a Difference!"

Leave it to the judgment of your guest—to your *own* sense of taste—and prove how *big* a difference there is between

Heinz Baked Beans

—which are *oven-baked*—and the ordinary canned beans, which are merely boiled or steamed.

Truly, there's no comparison. The reason why Heinz Baked Beans are such prime favorites among the

57 Varieties

—why they are the choice in millions of homes today—is because Heinz Baked Beans are the very choicest selected beans, baked in the old-fashioned way till they're so tender and flavorful that the palate can't resist them. They've far more nutriment, too. And Heinz Tomato Sauce, known the world over, adds a zest beyond description.

The United States Government forbids the use of the word "Baked" on the tins of beans that are not baked. Heinz Baked Beans are baked and labeled "Baked."

There are four kinds of Heinz Baked Beans:

Heinz Baked Beans with Pork and Tomato Sauce.

Heinz Baked Pork and Beans without Tomato Sauce—Boston Style.

Heinz Baked Beans in Tomato Sauce without Pork (Vegetarian).

Heinz Baked Red Kidney Beans.

Others of the 57 Varieties are:

Tomato Ketchup, India Relish, Euchred Pickle, Chili Sauce, Mince Meat, Peanut Butter, Grape Fruit Marmalade.

H. J. Heinz Co.



Over 50,000 Visitors Inspect the Heinz Model
Pure Food Kitchens Every Year



RAISING CANARIES FOR SALE

(Continued from page 115)

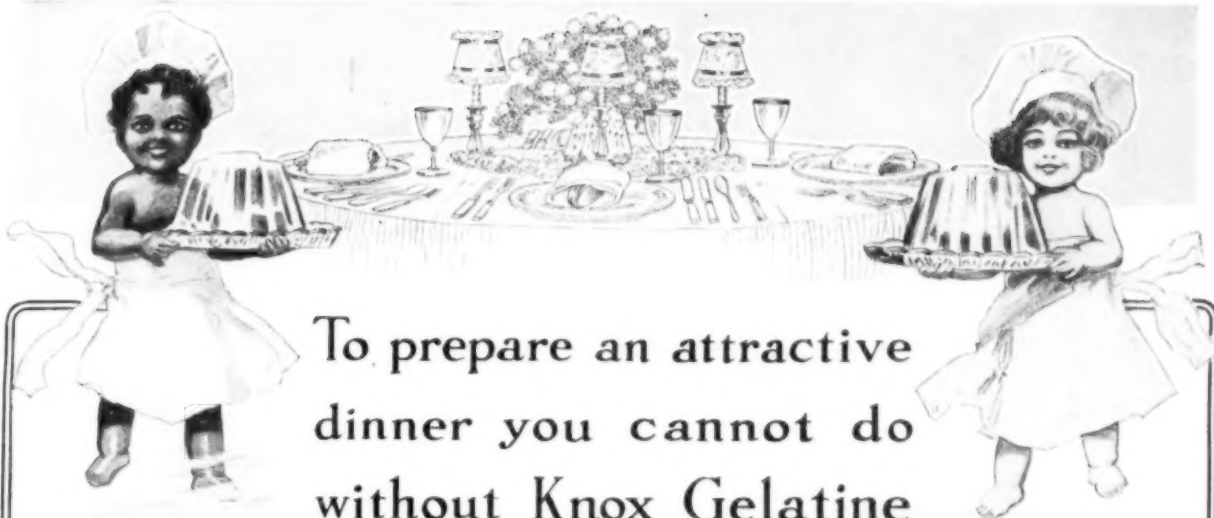
supposed to have come originally from the Canary Islands, where a small yellow-black-and-brown songster is still prevalent, but now, as a race of pets, the only flags which they salute as citizens are those of Germany and Austria. They come over here merely as immigrants, in lots of several hundred, and rarely propagate themselves enough to pride themselves on being "an old American family." Most of the songsters remain bachelors to the end of their existence.

This does not seem to reflect materially on their temperaments. If their singing is any indication, they get an added joy out of their single state—no canary husband, unless he and his wife are put in separate cages, so that he thinks he has to do all his courting over again, will ever sing while he has the cares of a family on his mind.

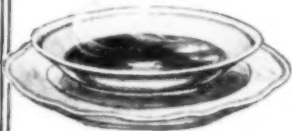
Many bird dealers, when questioned, will say that the German birds are harder and better singers, and that it is no use breeding them in America on account of the climate, but as one of the officials of the Bronx Zoo in New York City pointed out, climate has nothing to do with it. Americans do not pay them enough attention. In Germany practically every little peasant hut has its family of birds, who are as integral a part of the home as any of the children. They are tended like babies. The *frau* talks to them as she does to her children, scolding and praising them; the man of the house drops his work occasionally to whistle to them, teasing them to accompany him. Everybody sleeps, eats and works in the one room, so that the canaries have not enough solitude to grow mopy by pondering over the facts of existence.

When this same atmosphere of "life" pervades the American home, canaries can be raised there with just as much success as in the German peasant's. Canaries are not at all difficult to live with; provided they are treated with proper respect, they are quite ready to be as considerate as any other member of the family. In fact, they act as missionaries, real whimsical, ideal missionaries—the kind that doesn't insist on red flannel—demanding to be sung to, and laughed over, and whistled to, and played with, until they make real "Sunny Jims" of their caretakers.

Editor's Note.—If our readers find trouble in ridding birds of the lice with which they so often become infested, and will write us, enclosing stamped self-addressed envelope, we will be glad to describe an effective treatment. We are always glad to furnish such additional or explanatory information in connection with any article we publish along home money-making lines, and are equally glad to learn of the experiences of our readers. We will always be pleased to pay for any "money-making method" which contains a new and original idea. Do you want to earn some money? And would you like some suggestions or advice? Then write to Betty Grant Gordon, our Home Money-Making Editor, McCall's Magazine, New York City, inclosing stamped addressed envelope, and give her as clear an idea as possible of your capabilities. She will be glad to advise you.



To prepare an attractive dinner you cannot do without Knox Gelatine



Soup



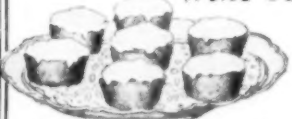
Cranberry Frappe



Perfection Salad



Knox Ice Cream with Wine Jelly



Small Cakes with Knox Frosting



Knox Candy

The Gelatine that makes these dishes and hundreds of others possible, comes from KNOX packages

AS shown by menu, you can use it in every course from soup to dessert.

With Knox Gelatine in the house you are always ready at a moment's notice to make easily and quickly desserts, salads, puddings, jellies, ices, sherbets, candies, etc.

By using it you not only have quantity—each package making two full quarts ($\frac{1}{2}$ gallon) of jelly—but you get quality as well.



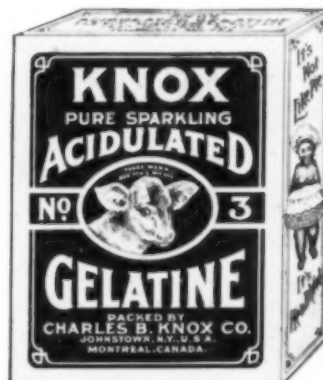
Send for Our Recipe Book

You can prepare these and over a hundred other pleasing dishes from the Illustrated Recipe book, "Dainty Desserts for Dainty People," which we will send you free for your grocer's name. * Pint sample for two-cent stamp and your grocer's name.

CHARLES B. KNOX CO.,

8 Knox Avenue

Johnstown, N. Y.



Victor-Victrola



Victor-Victrola XVI, \$200
Mahogany or quartered oak

The instrument by which the value of all musical instruments is measured

The Victor-Victrola brings your kind of music right into your home

Your kind of music—the kind you like best—sung and played as you have probably never heard it before.

Your kind of music perfectly rendered by the world's greatest artists whenever you wish to hear it.

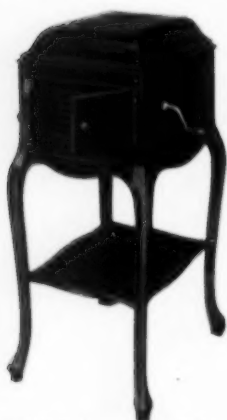
You don't have to wait until you feel you can afford a \$100 or \$200 instrument—any Victrola you choose as the instrument for your home will play every record in the Victor catalog, and will give you almost as perfect music as the Victrola XVI, the instrument by which the value of all musical instruments is measured.

Any Victor dealer in any city in the world will gladly demonstrate the Victor-Victrola to you and play any music you wish to hear.

Always use Victor Machines with Victor Records and Victor Needles—the combination. There is no other way to get the unequalled Victor tone

Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors.



Victor-Victrola X, \$75
Mahogany or oak



Victor-Victrola XI, \$100
Mahogany or oak



Victor-Victrola XIV, \$150
Mahogany or oak



Victor-Victrola IX, \$50
Mahogany or oak
Other styles, \$15, \$25, \$40



New Victor Records are on sale at all dealers on the 28th of each month